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3 1761 04514 7394

M
1011
C468
op.56
1900

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A Madame Sophie Menter.

Fantaisie de Concert

pour Piano

avec accompagnement d'Orchestre

ou d'un second Piano

par

P. Tschaikowsky.

OP. 56.

Nouvelle Edition avec Appendice.

Partition d'Orchestre	Pr. net M. 21.—
Parties d'Orchestre	Pr. net M. 30.—
(VI M. 2.10, V II, Va. à M. 1.80, Vc. & B. M. 2.70 net.)	
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Pour 2 Pianos *(2 Exempl.)*	Pr. M. 18.—

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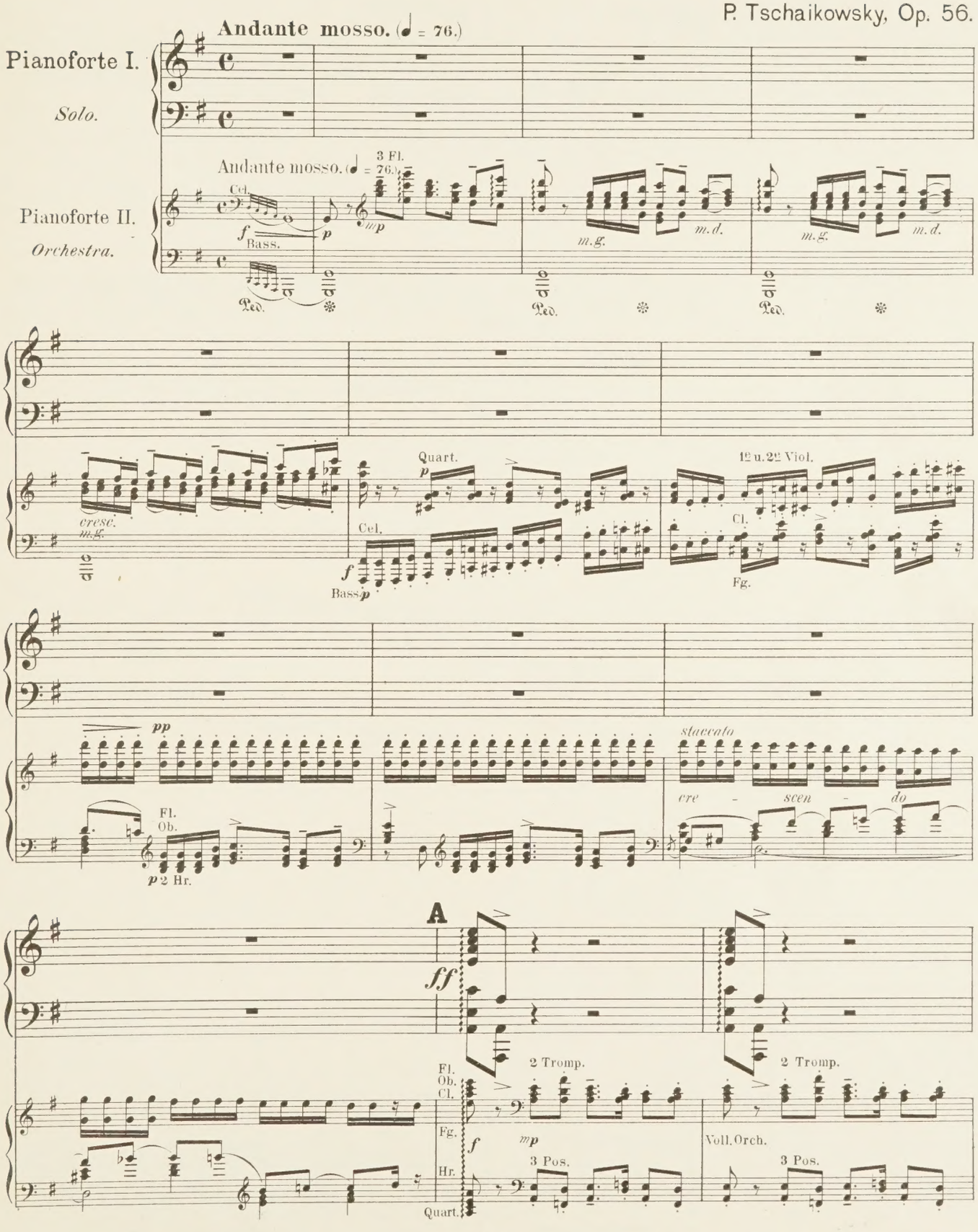
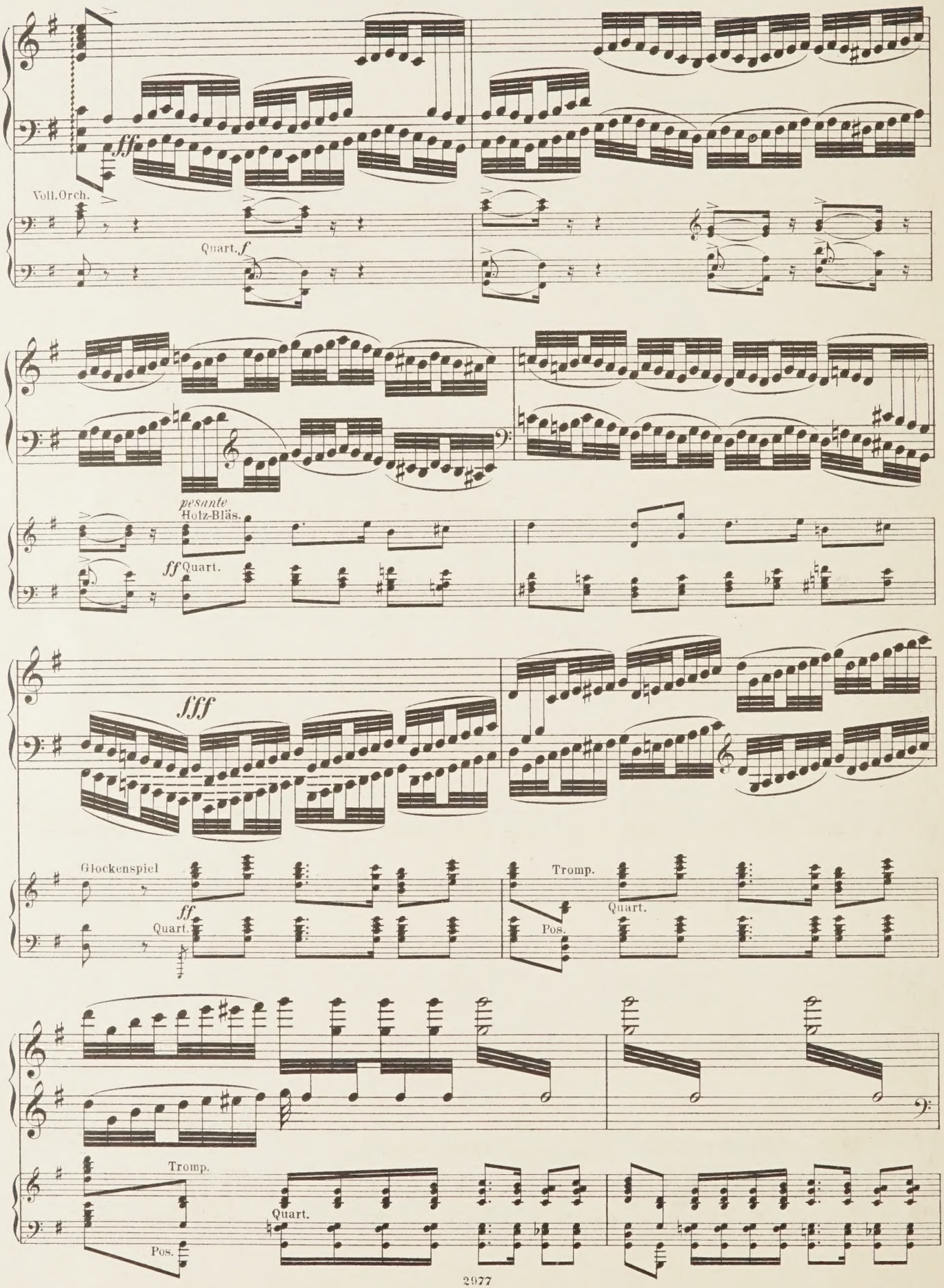
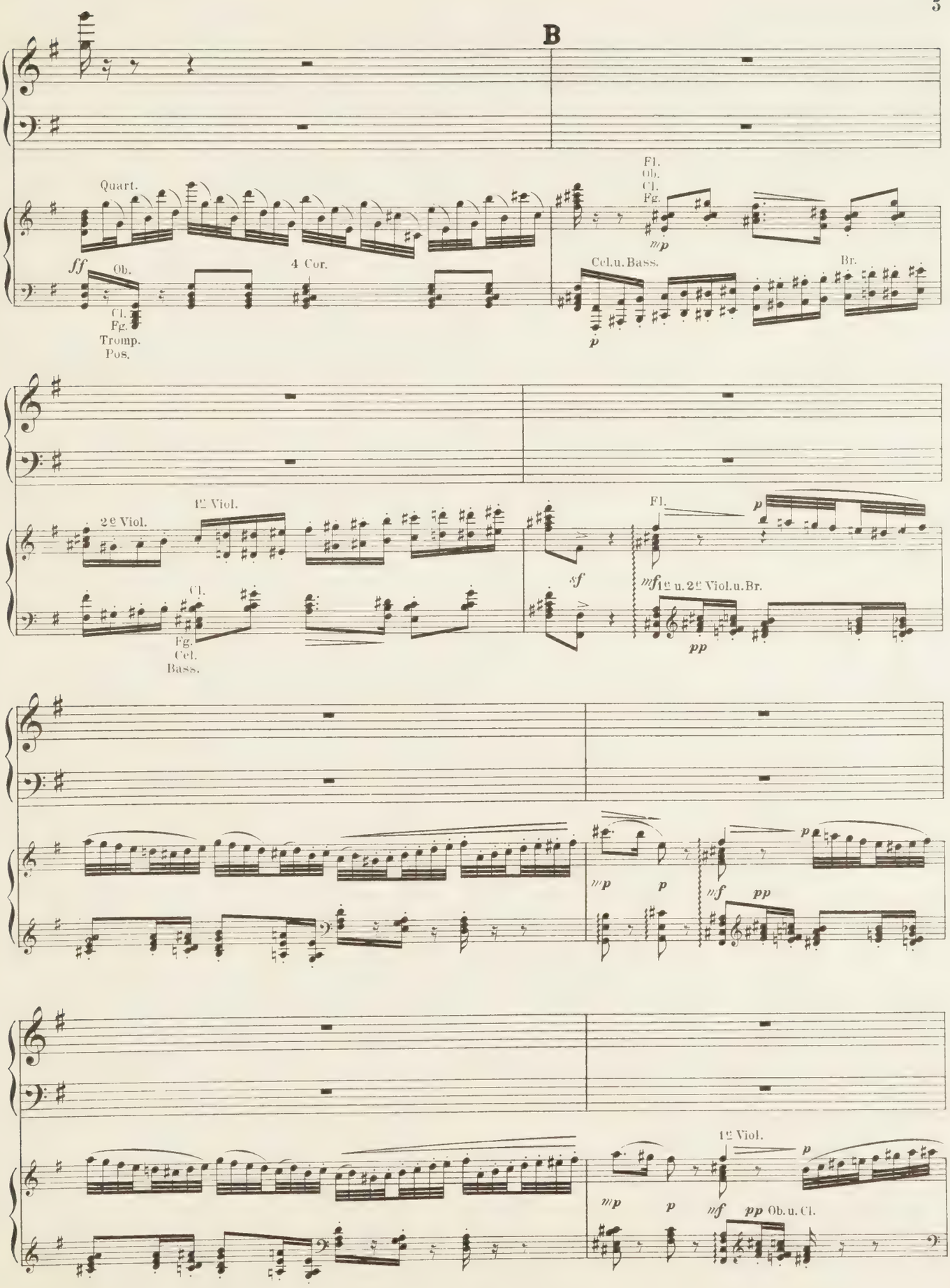
Fantaisie de Concert.

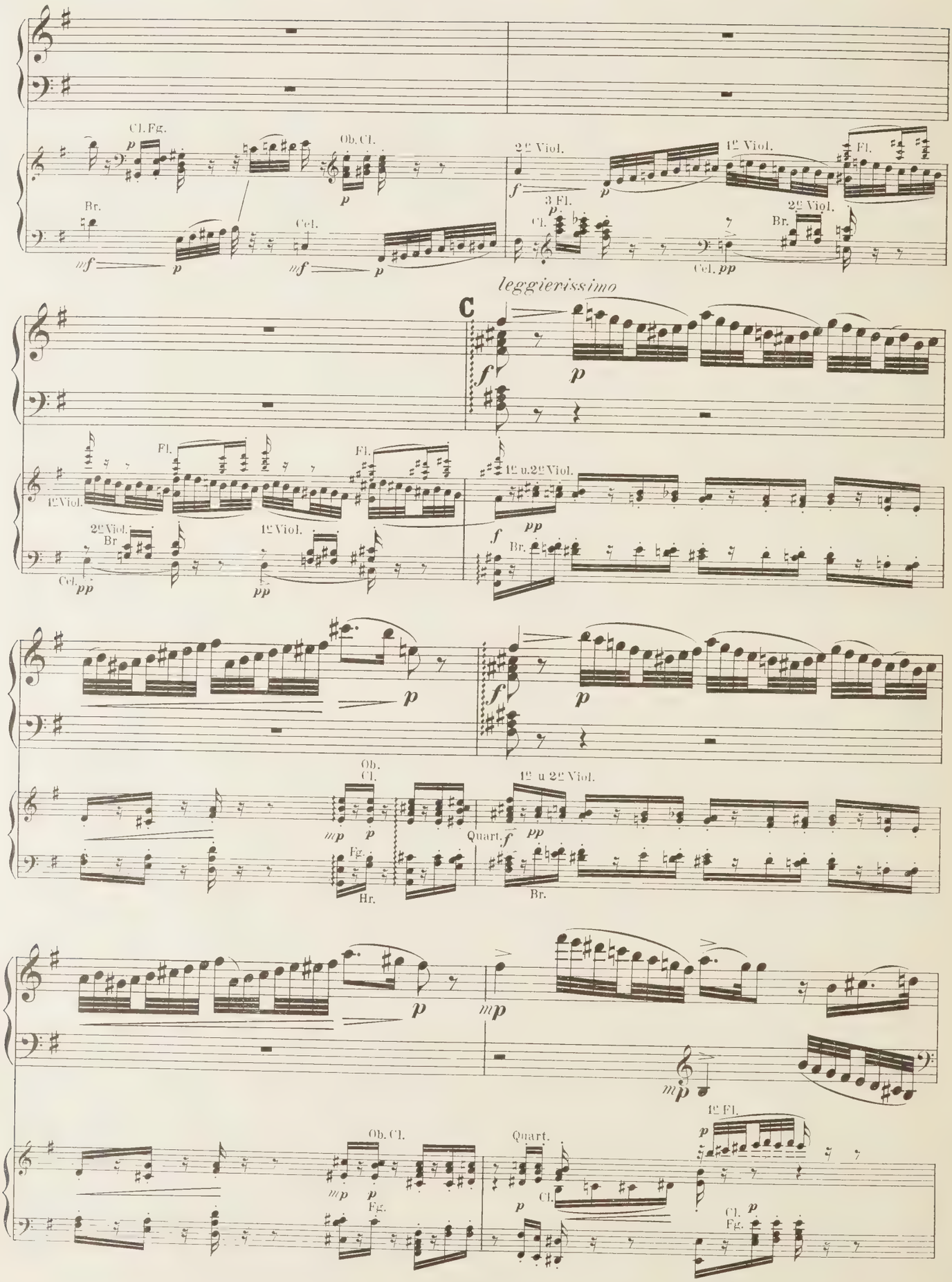
I. Quasi Rondo.

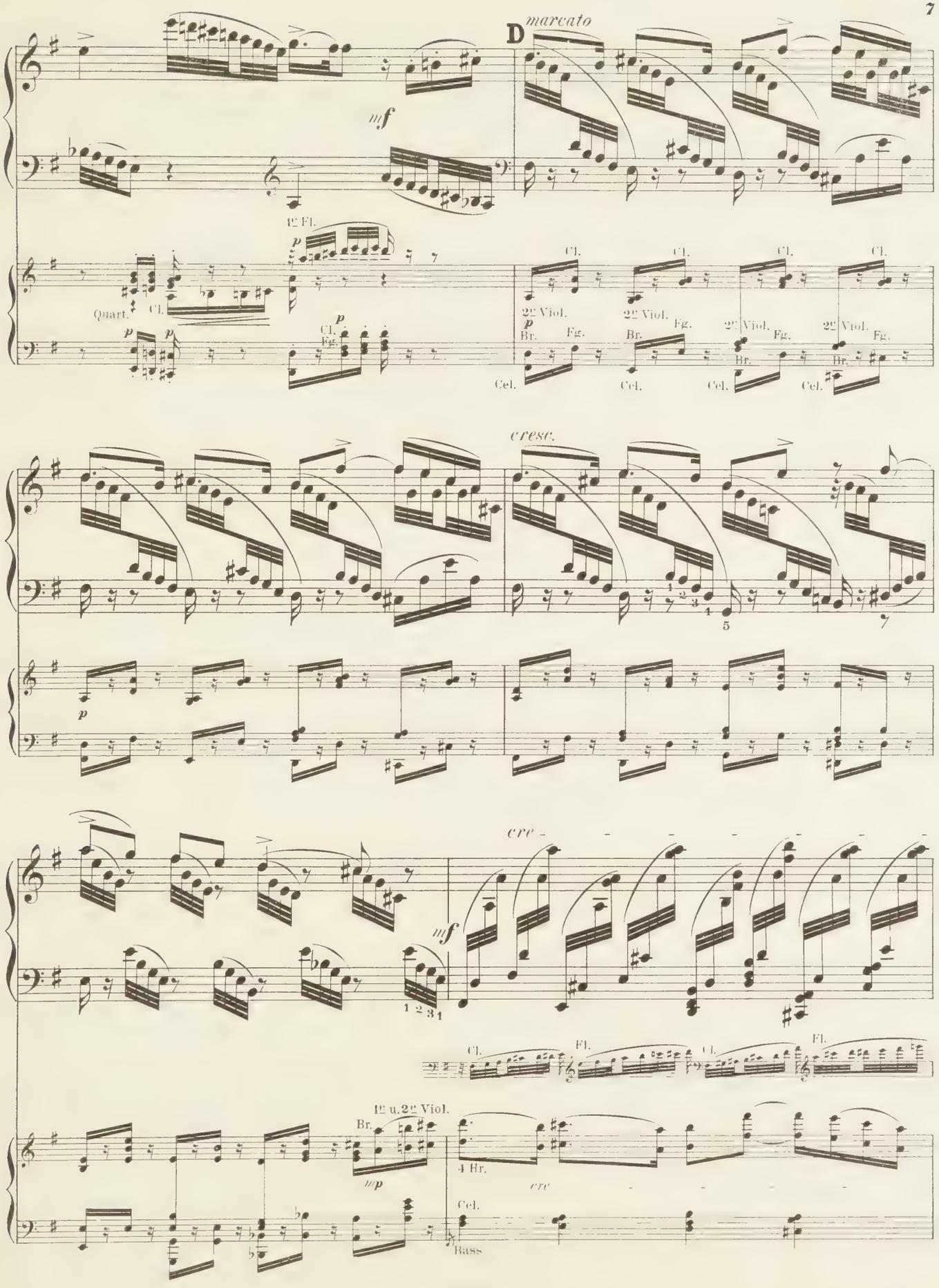
P. Tschaikowsky, Op. 56.

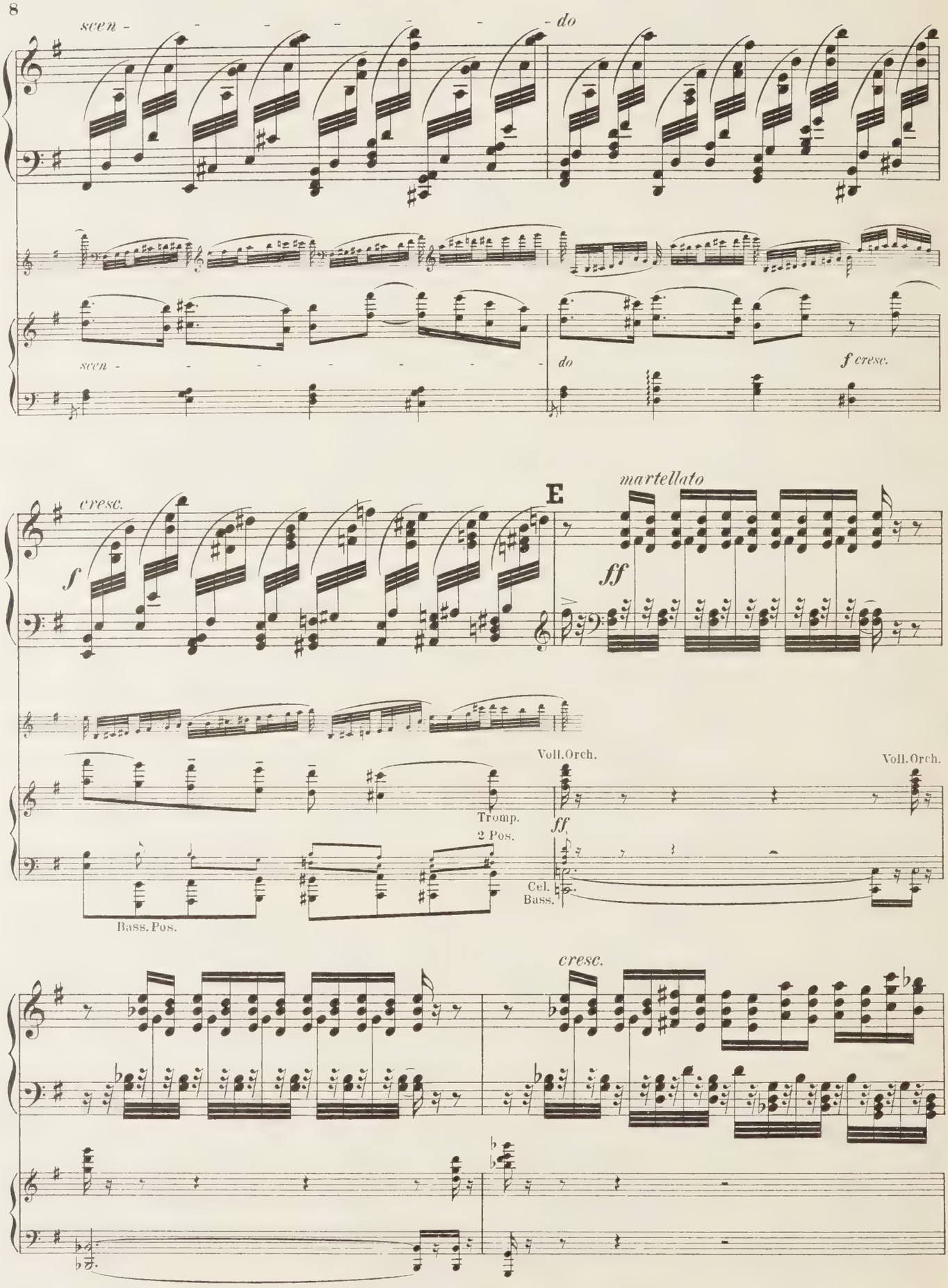


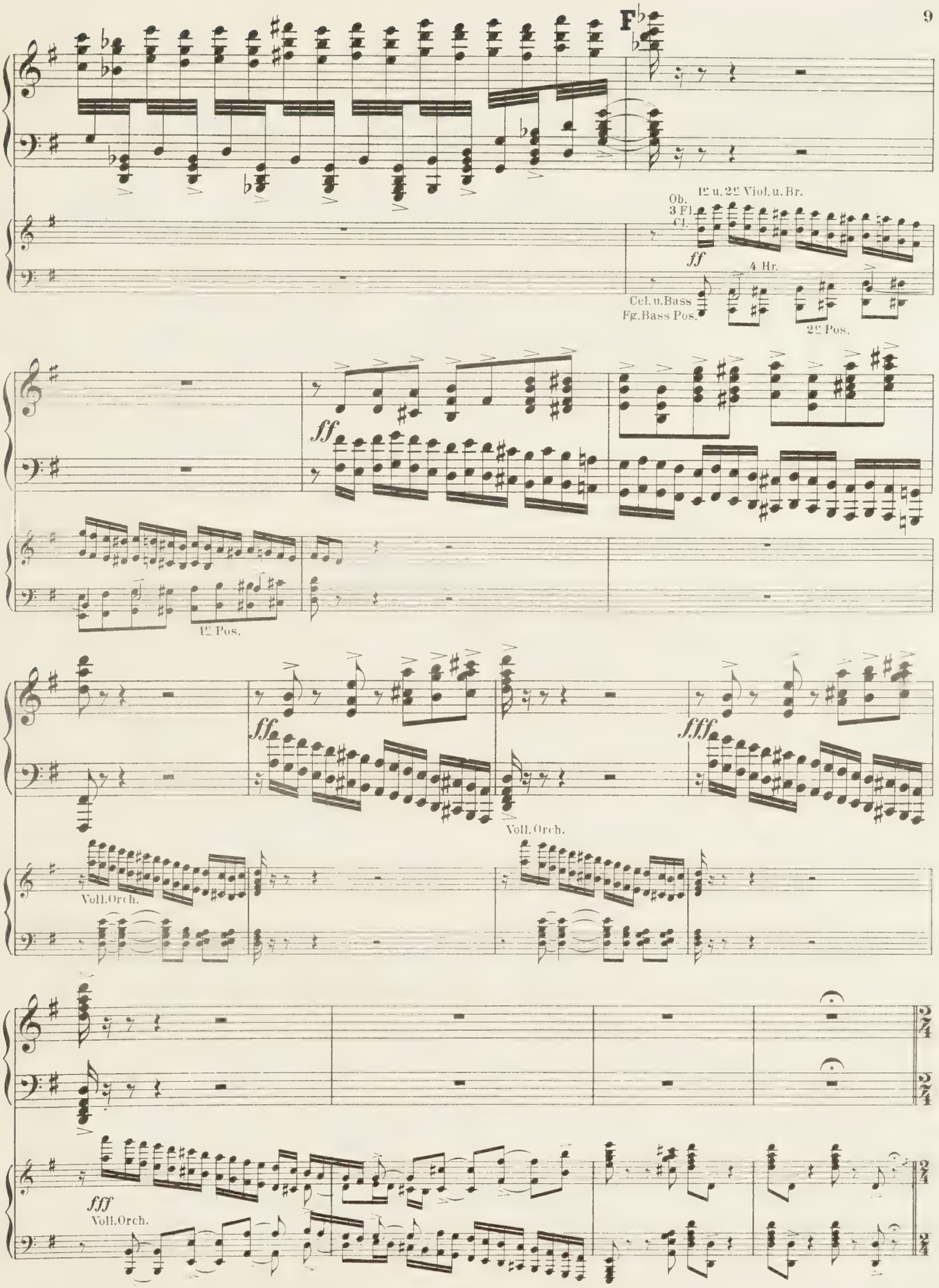

Voll.Orch.
Quart.
pesante
Holz-Bläs.
Quart.
Glockenspiel
Quart.
Tromp.
Pos.
Quart.
Tromp.
Pos.
Quart.


B
Quart.
ff
Ob.
Cl.
Fg.
Tromp.
Pos.
4 Cor.
Fl.
Ob.
Cl.
Fg.
mp
Cel.u.Bass.
p
Br.
2e Viol.
1e Viol.
Cl.
Fg.
Cel.
Bass.
sf
Fl.
p
mf
1e u. 2e Viol.u.Br.
pp
mp
p
mf
pp
p
1e Viol.
mp
p
mf
pp
Ob.u.Cl.


Cl. Fg.
Ob. Cl.
2ᵉ Viol.
1ᵉ Viol.
Fl.
3 Fl.
Br.
Cel.
2ᵉ Viol.
leggierissimo
C
1ᵉ Viol.
1ᵉ u. 2ᵉ Viol.
Quart.
Hr.
1ᵉ Fl.

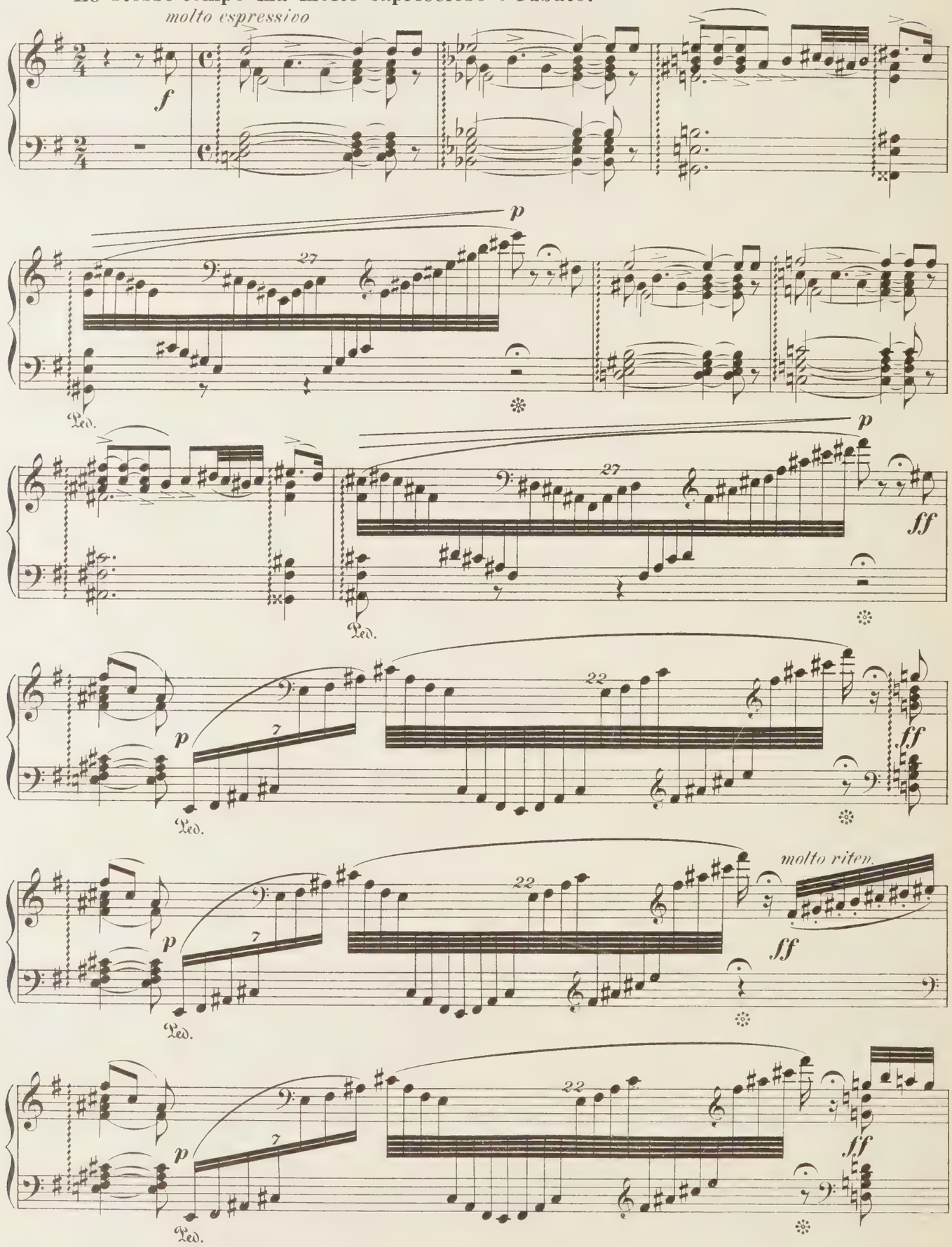

D
marcato
mf
1e Fl.
p
Quart.
Cl.
Fg.
2e Viol.
Br.
Cel.
cresc.
cre
1e u. 2e Viol.
mp
4 Hr.
Bass

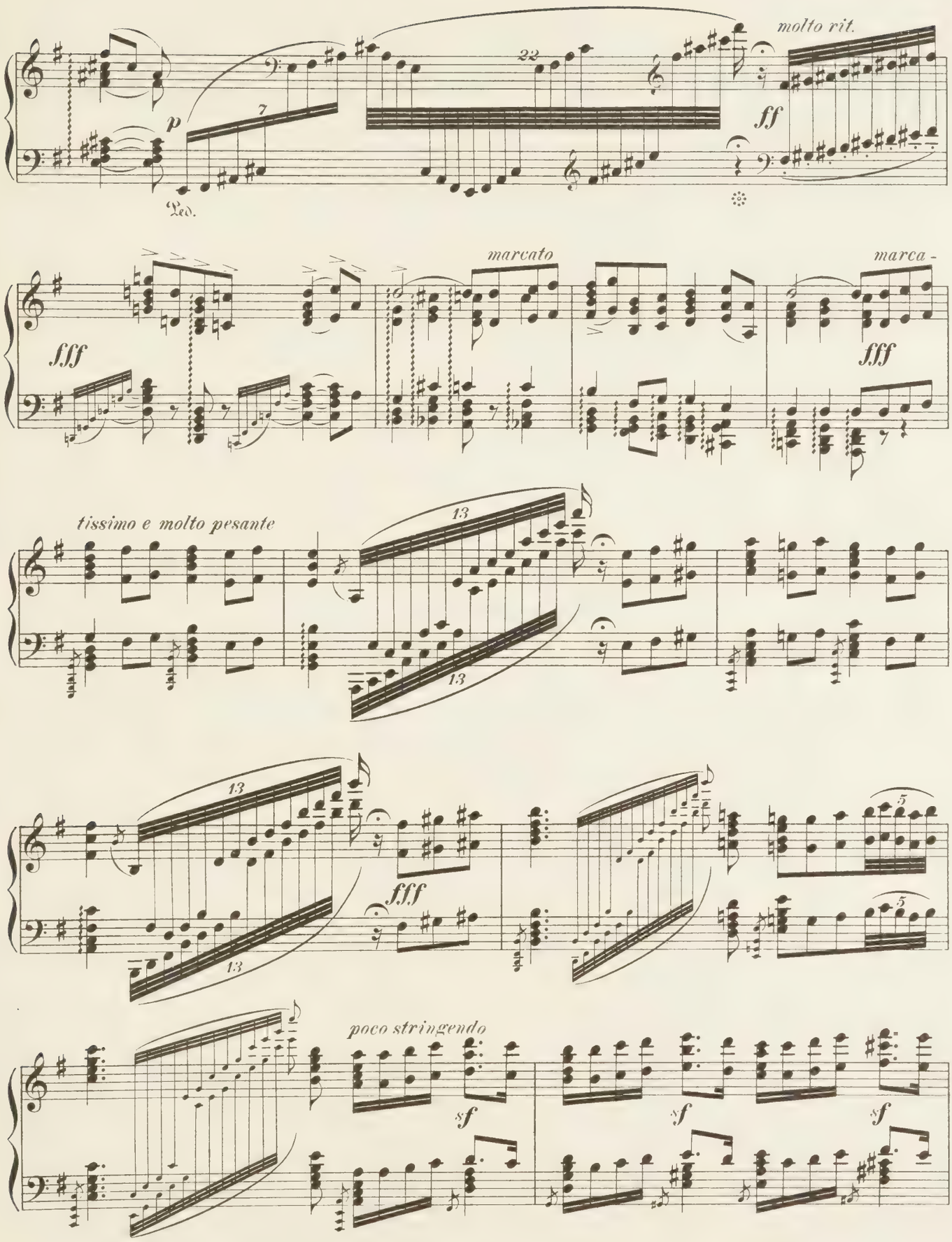

scen - - - - - - - - do
scen - - - - - - - -

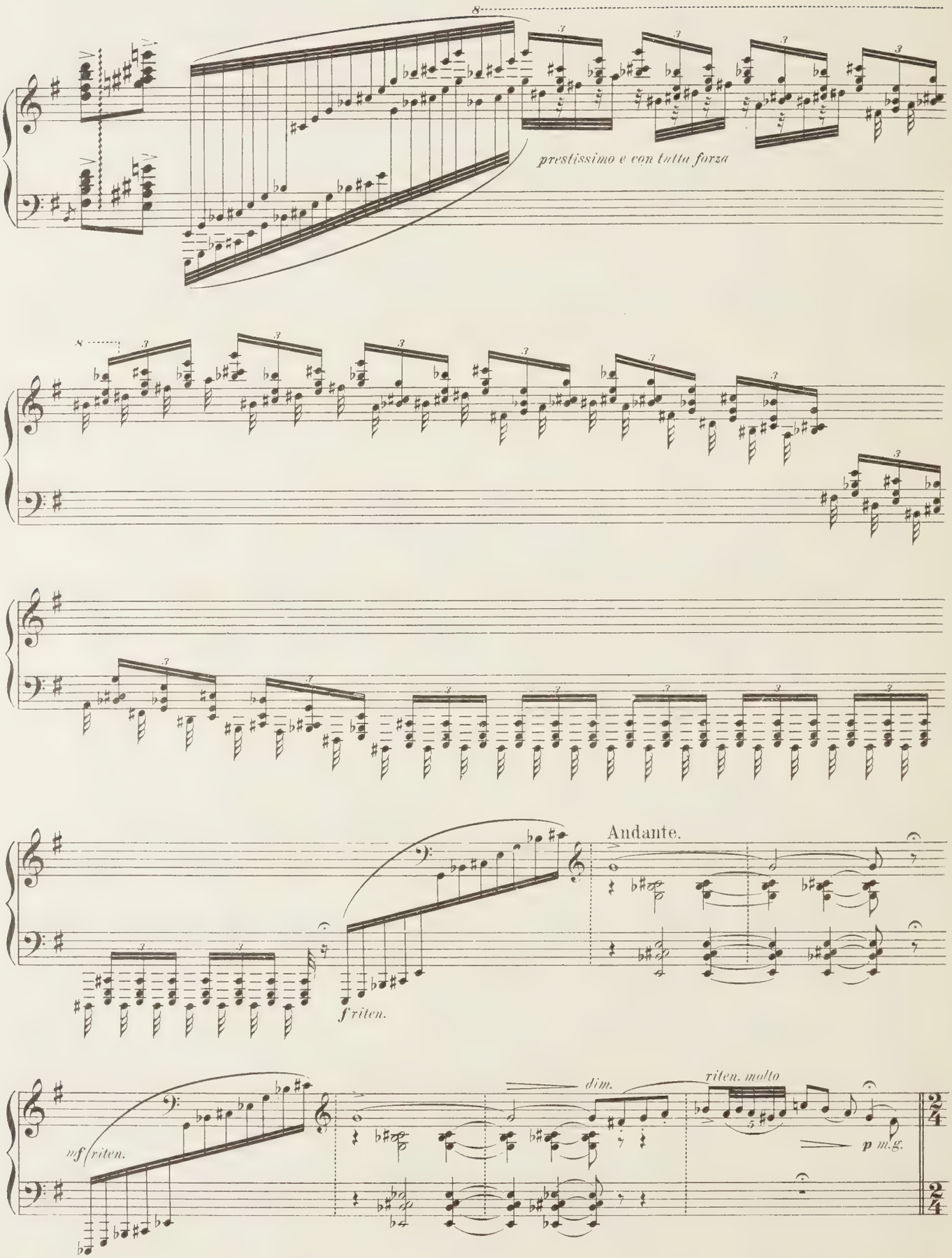

F
Ob.
3 Fl.
Cl.
1. u. 2. Viol. u. Br.
ff
4 Hr.
Cel. u. Bass
Fg. Bass Pos.
2. Pos.
ff
1. Pos.
ff
fff
Voll. Orch.
Voll. Orch.
Voll. Orch.
fff
Voll. Orch.

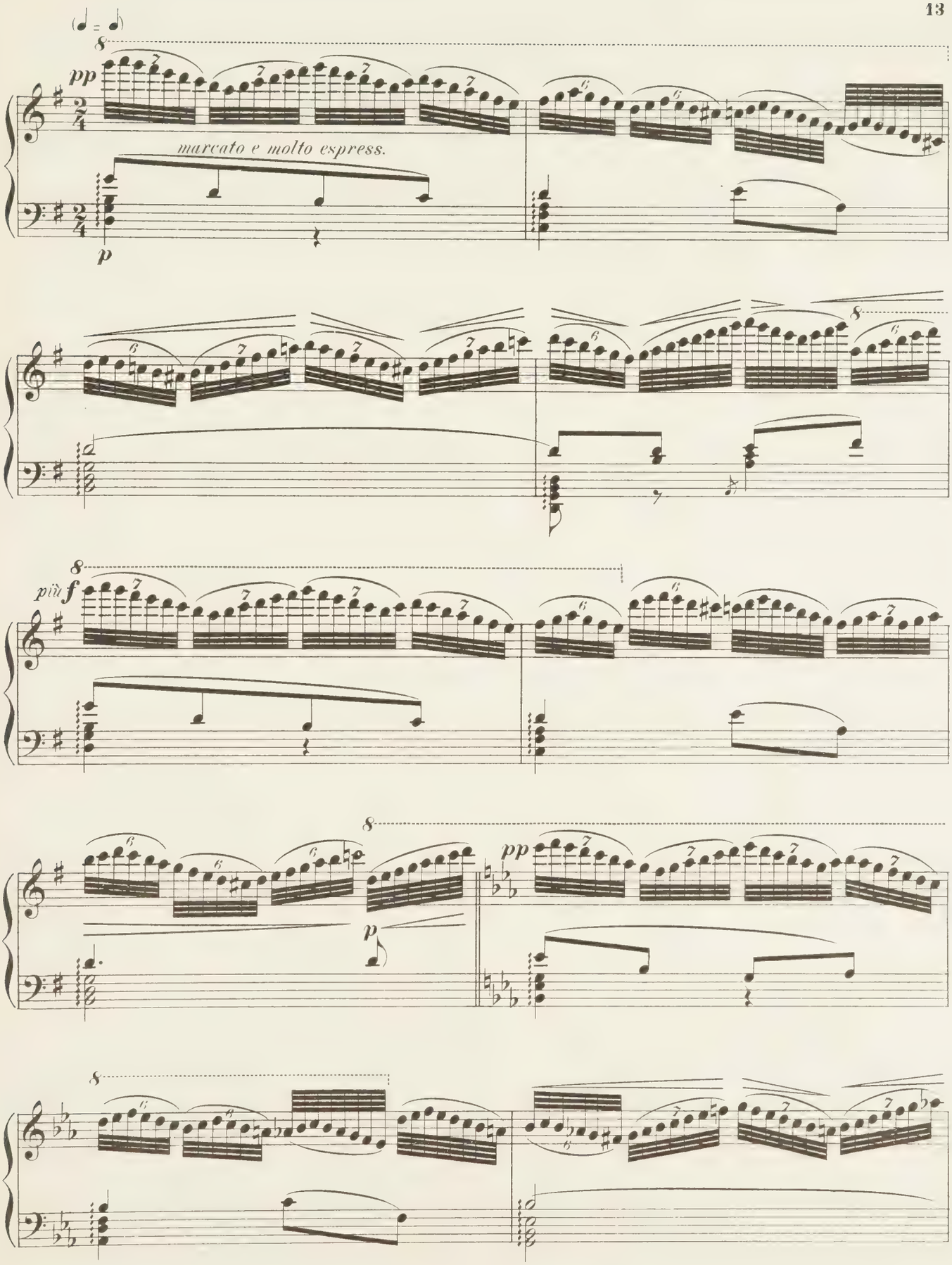
SOLO.

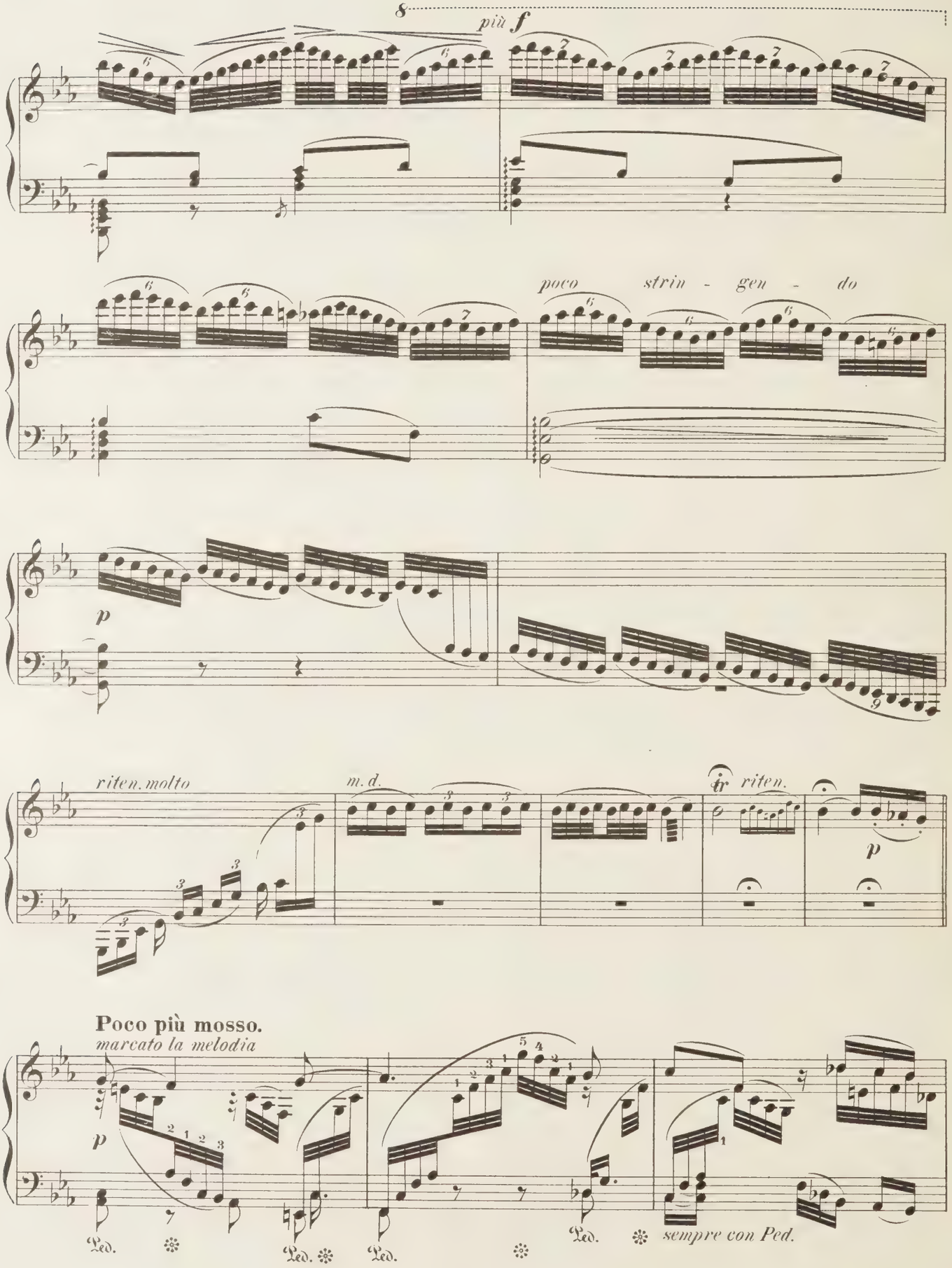
Lo stesso tempo ma molto capriccioso e rubato.

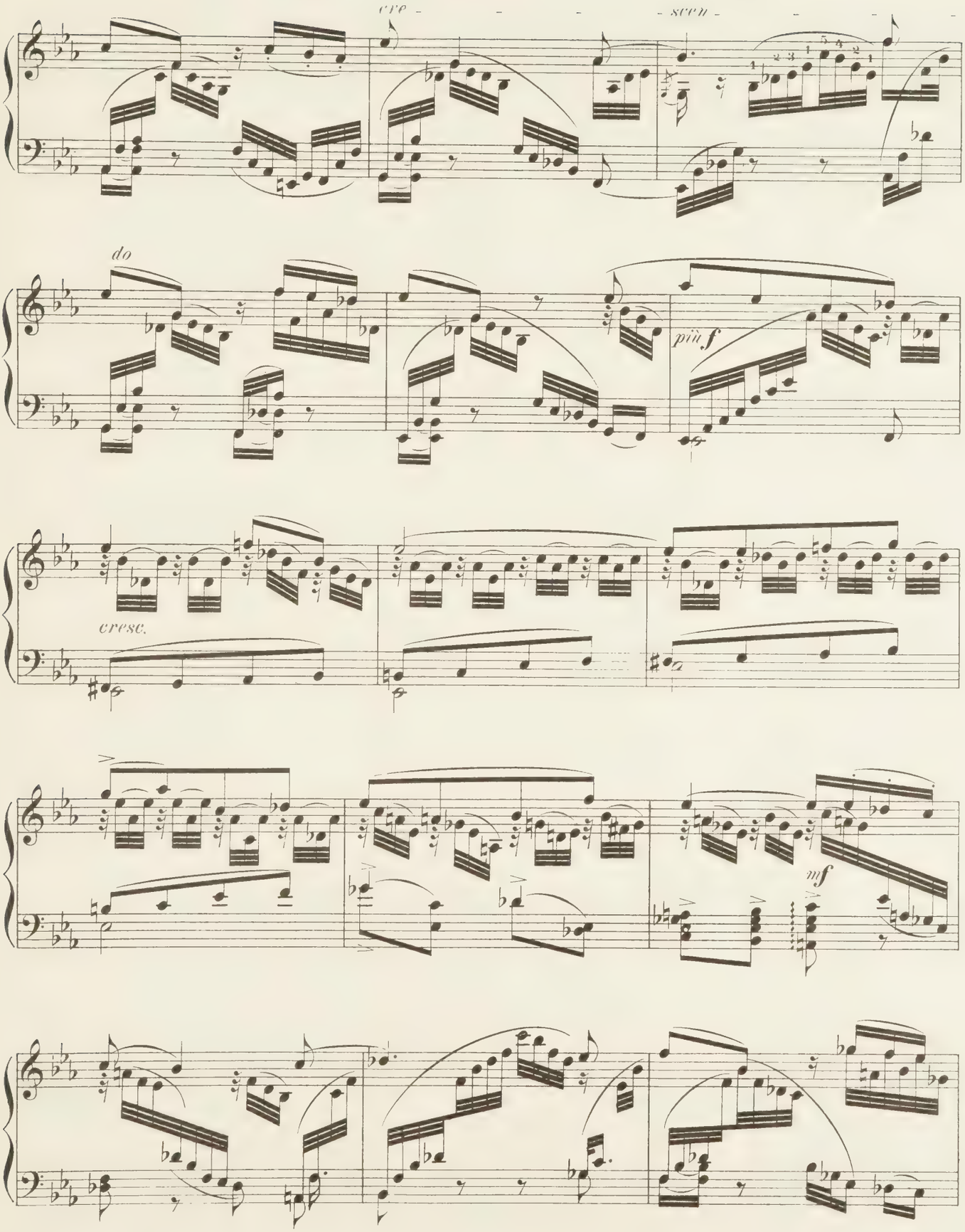


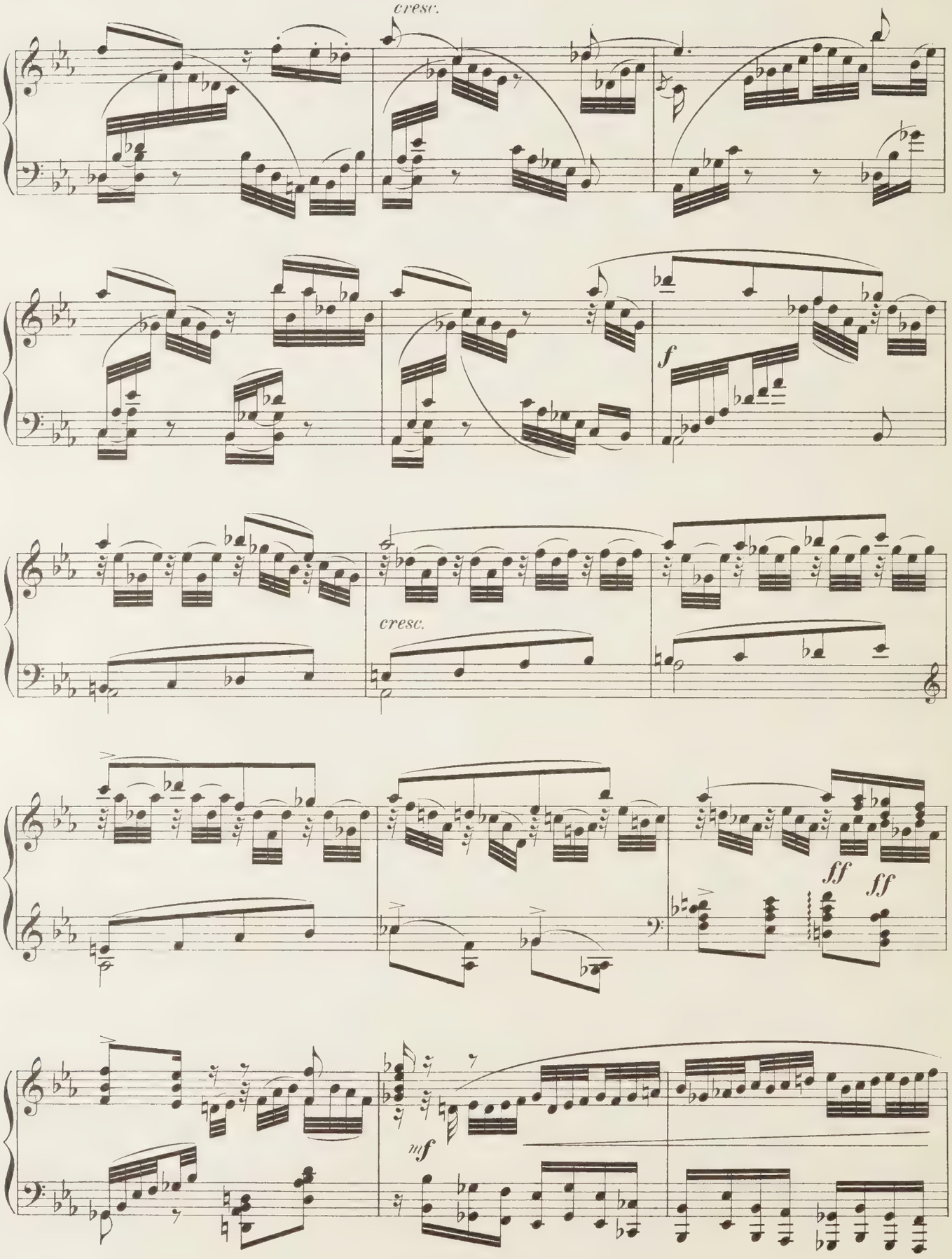

molto rit.
p
ff
Ped.
marcato
marca -
fff
fff
tissimo e molto pesante
poco stringendo
sf
sf
sf

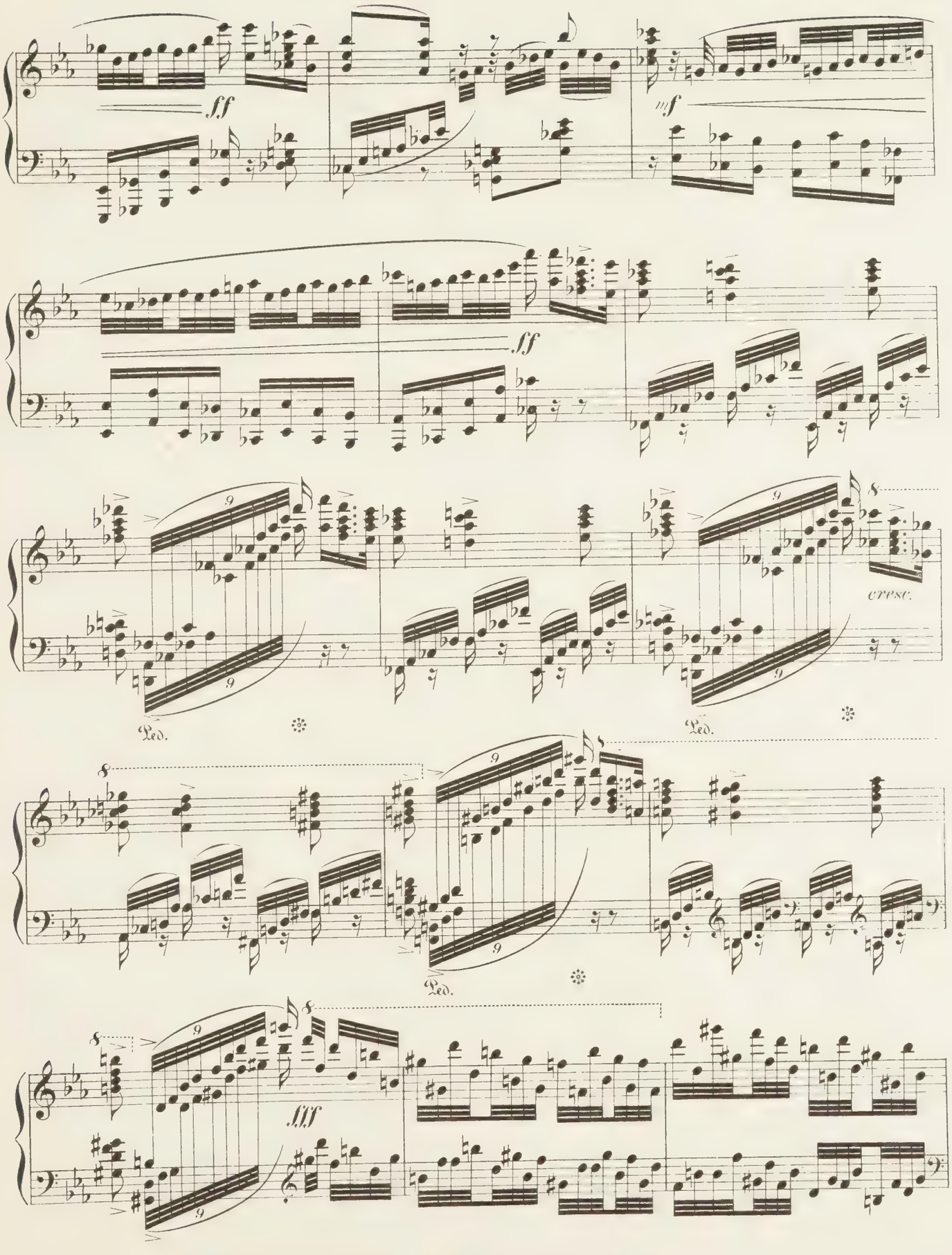

prestissimo e con tutta forza
Andante.
f riten.
mf riten.
dim.
riten. molto
p m.g.

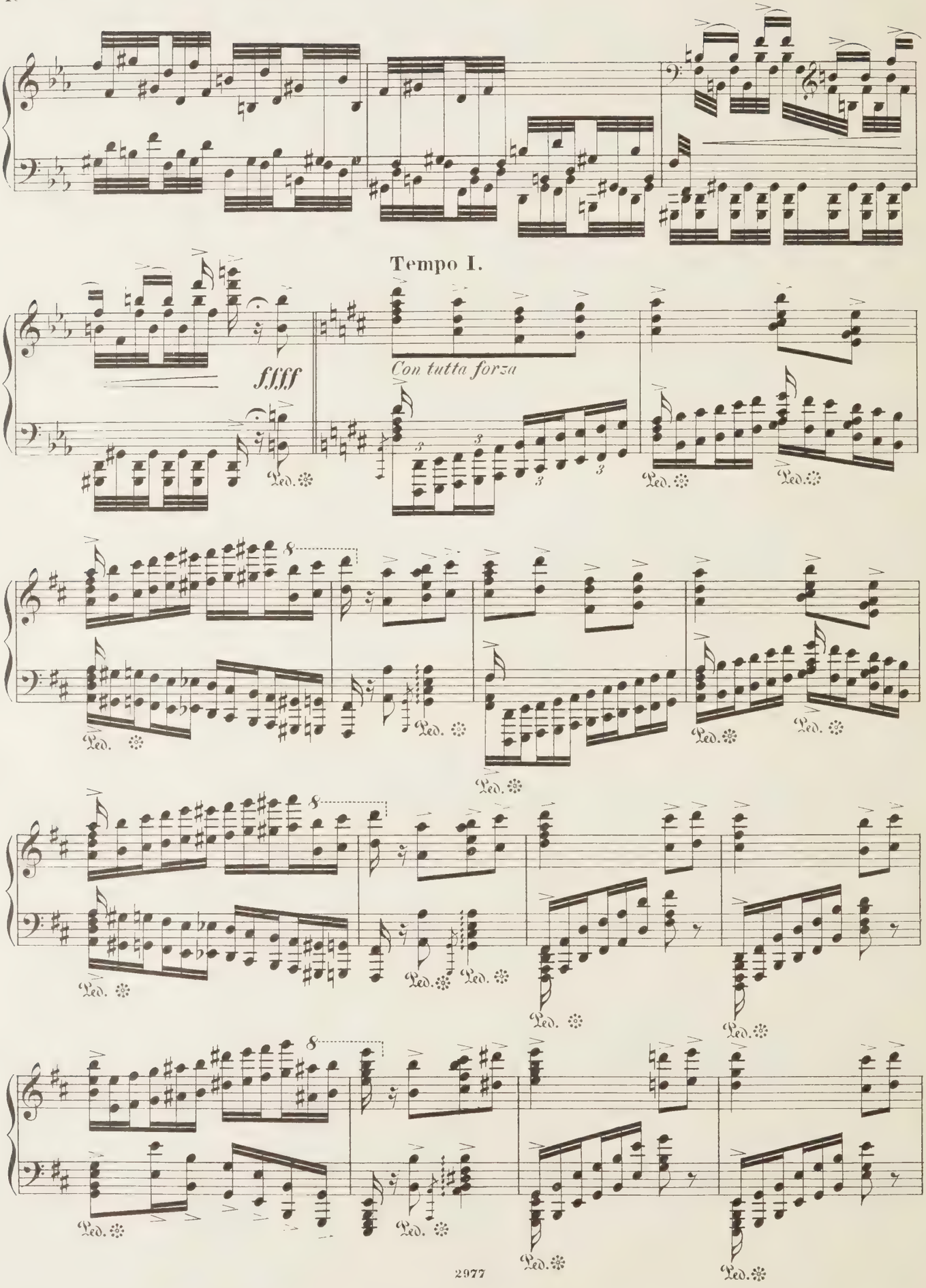

(♩ = ♩)
8
pp
marcato e molto espress.
p
più f
pp
p

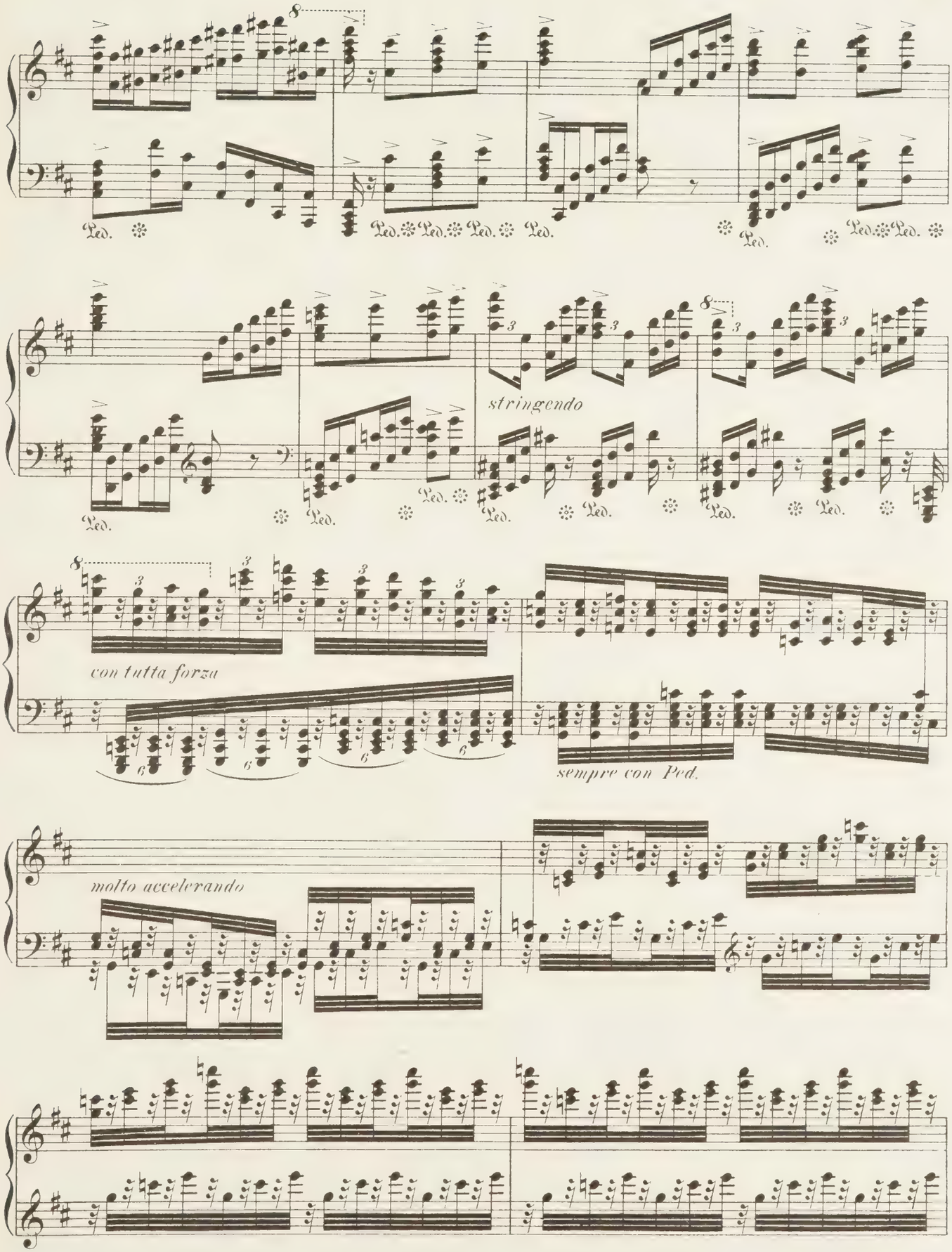

8
più f
poco strin - gen - do
p
riten. molto
m.d.
tr
riten.
p
Poco più mosso.
marcato la melodia
p
Ped.
Ped.
Ped.
Ped.
sempre con Ped.

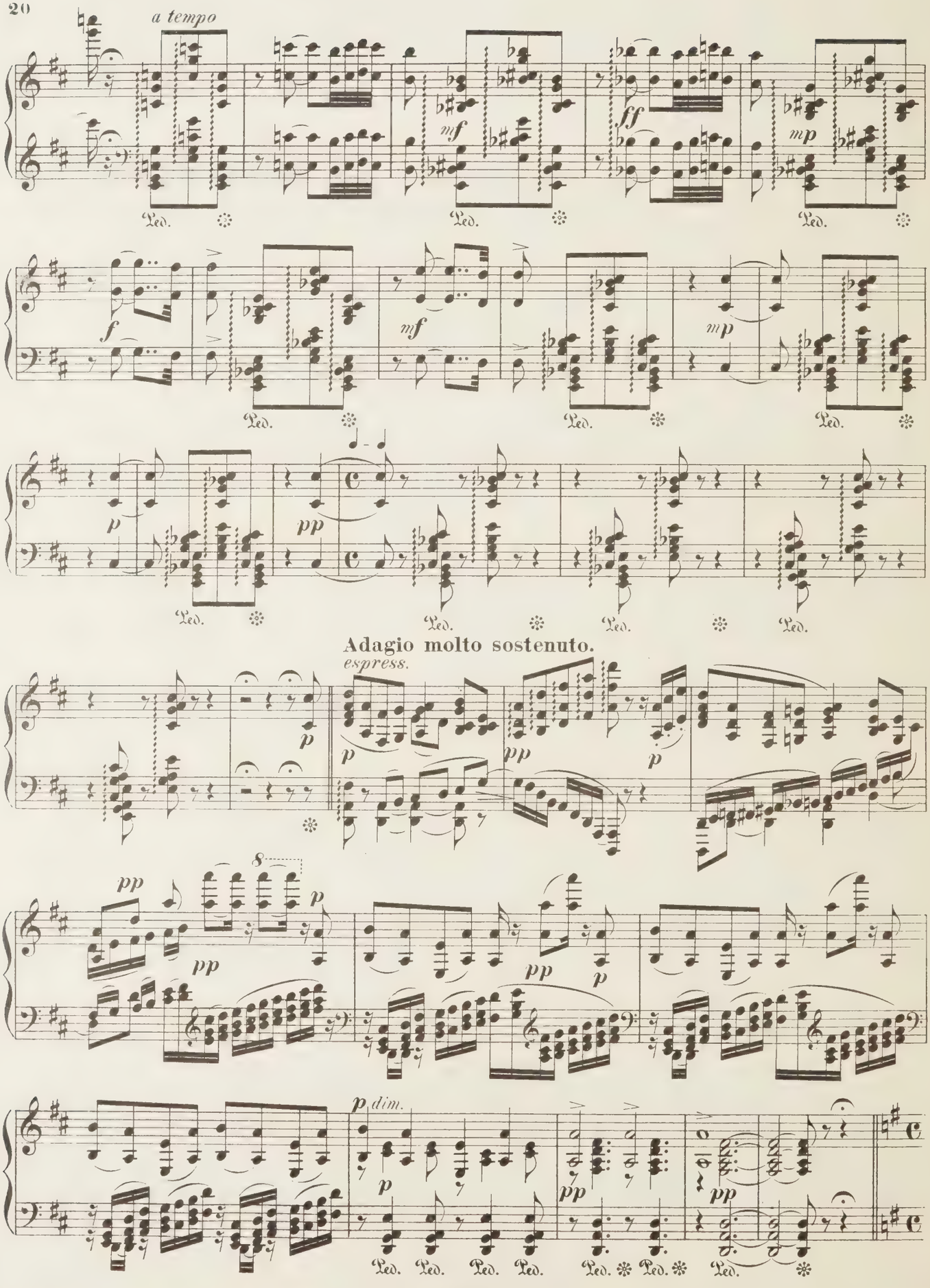

cre - - - - - scen - - - - -
do
più f
cresc.
mf

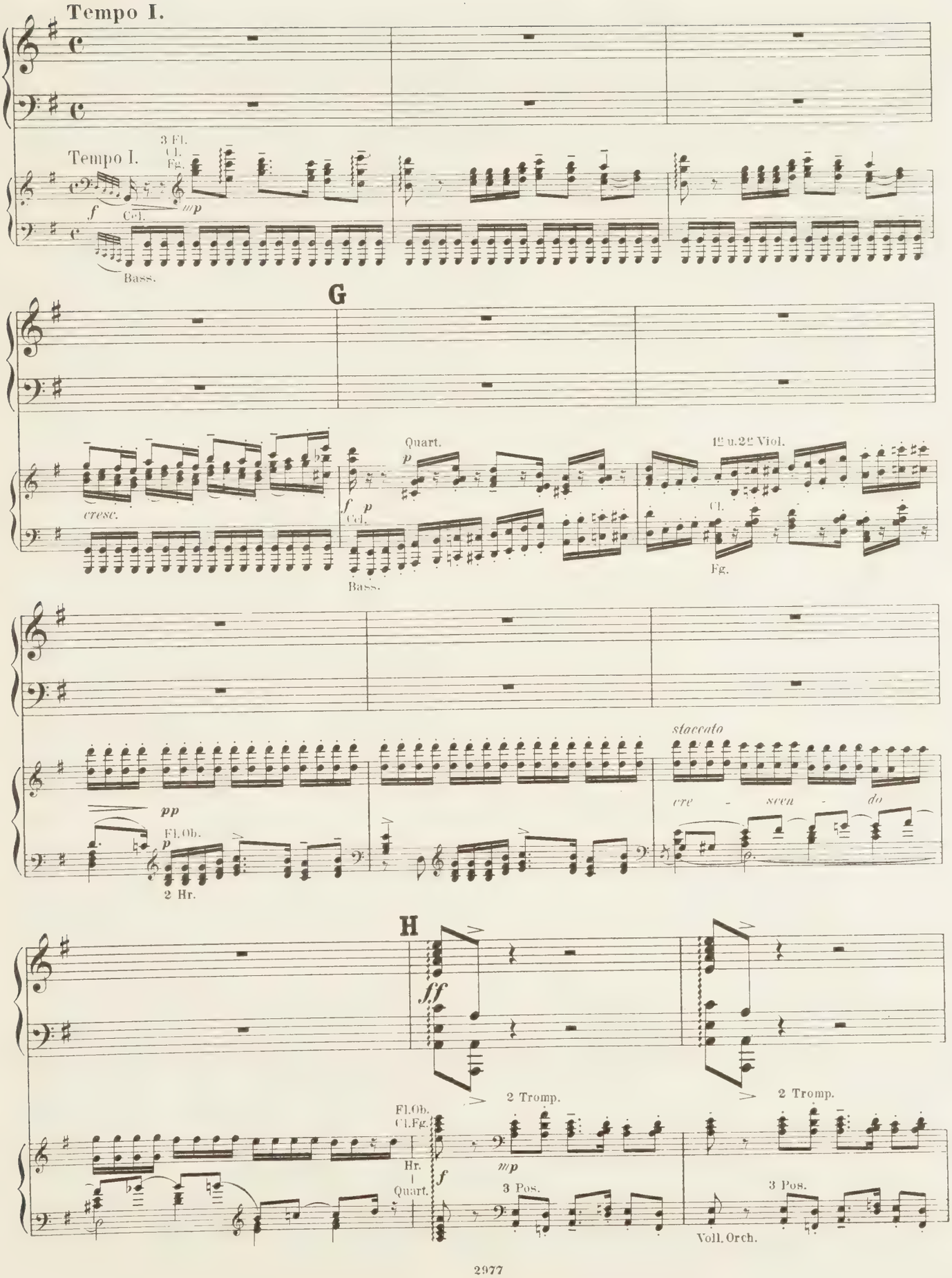

cresc.
f
cresc.
ff
ff
mf

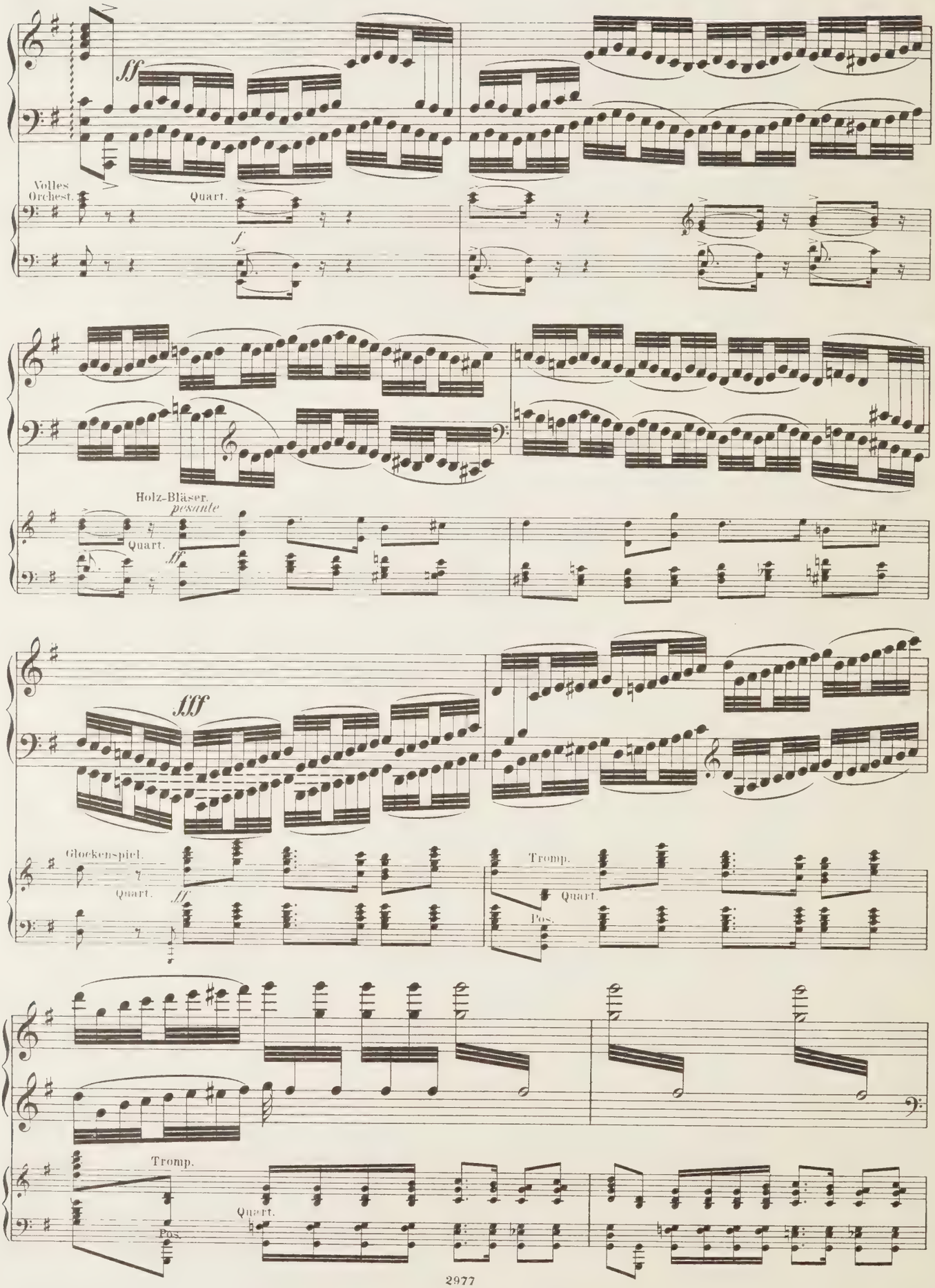

ff
mf
ff
cresc.
Ped.
Ped.
Ped.
fff

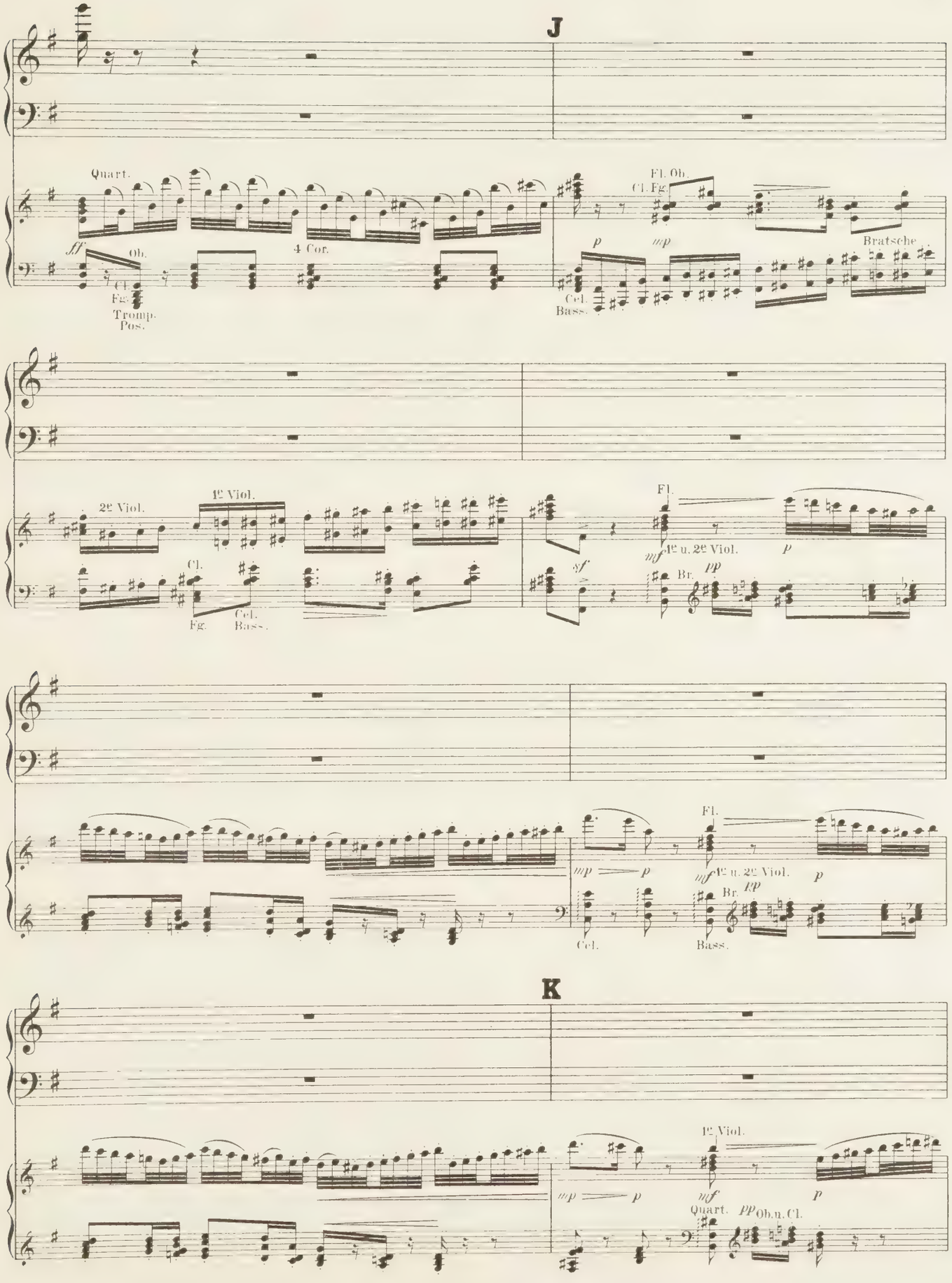

Tempo I.
ffff
Con tutta forza
Ped.
8

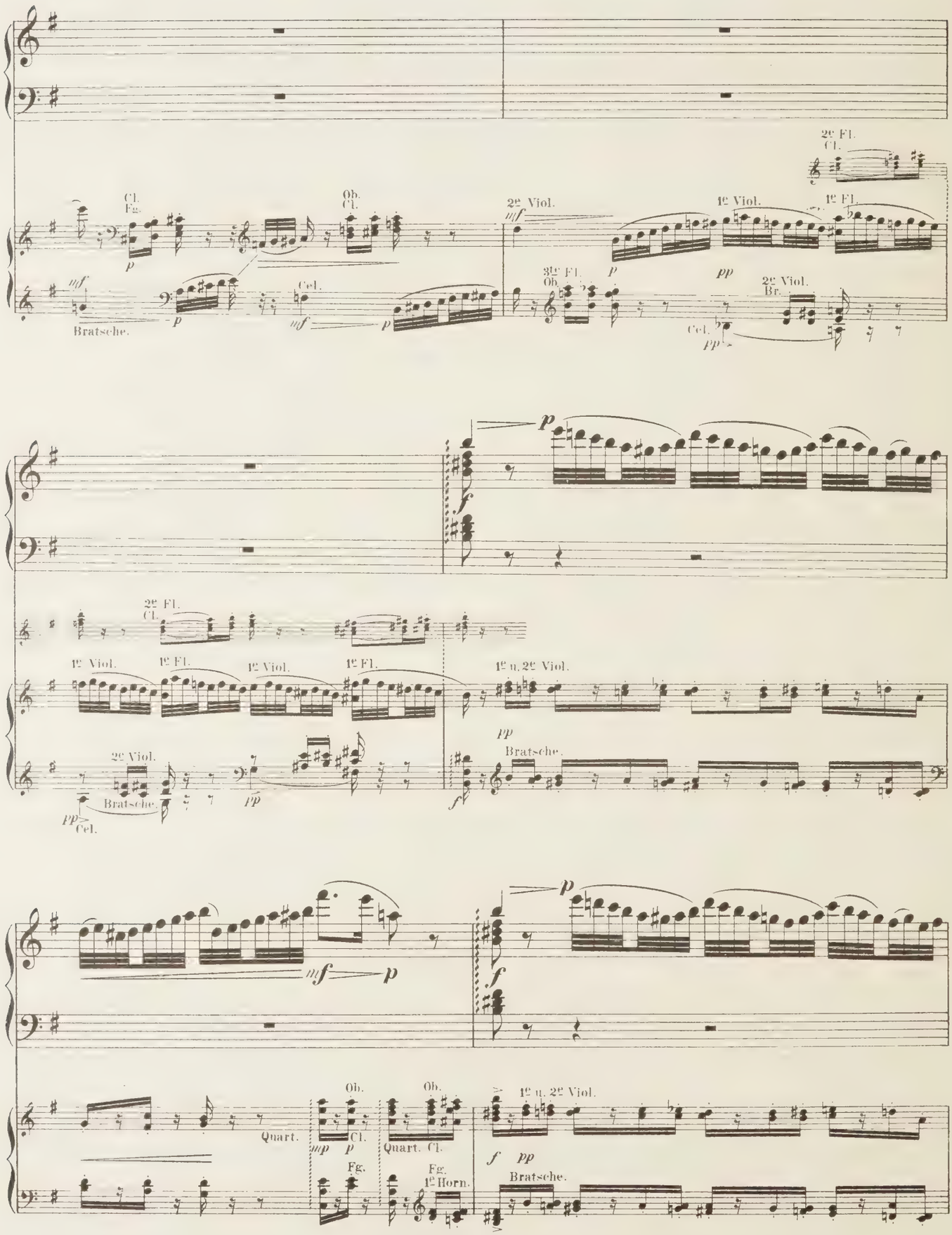

Ped.
stringendo
con tutta forza
sempre con Ped.
molto accelerando

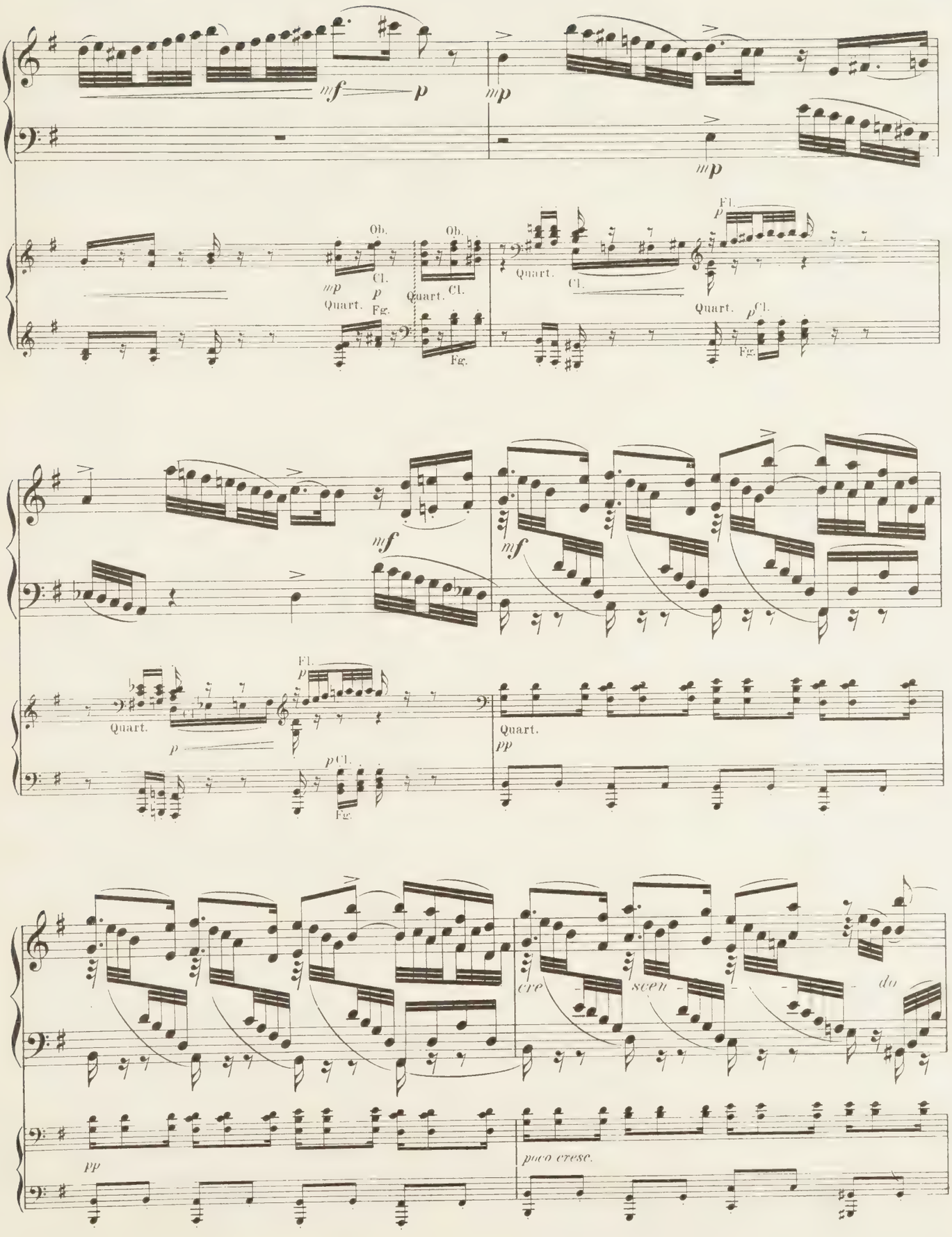

a tempo
mf
ff
mp
f
mf
mp
p
pp
Adagio molto sostenuto.
espress.
p
pp
p
pp
8
pp
p
pp
pp
p
p dim.
p
pp
pp
Ped.

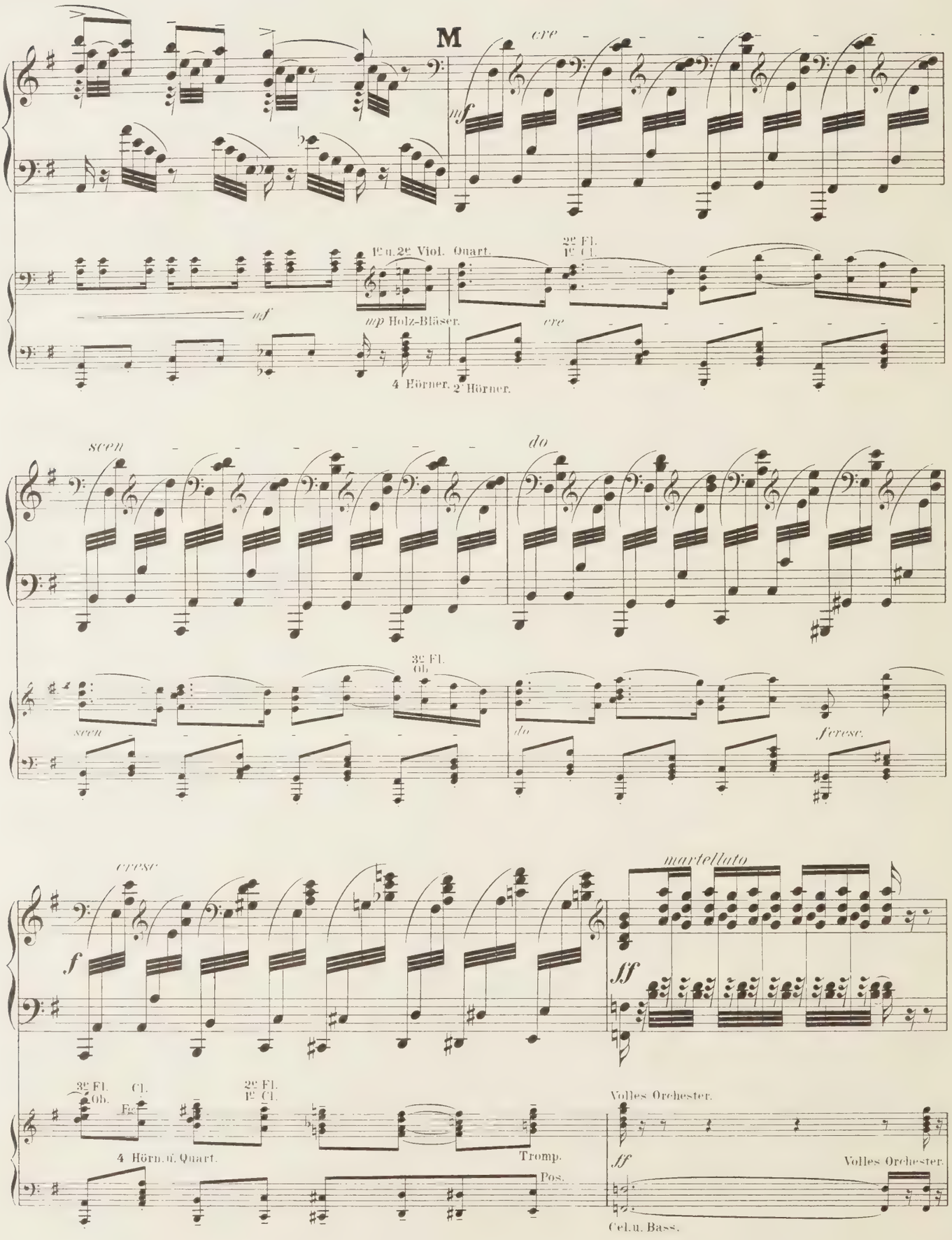

Tempo I.
Tempo I.
3 Fl.
Cl.
Fg.
f
Cel.
mp
Bass.
G
cresc.
f
p
Cel.
Quart.
p
1e u. 2e Viol.
Cl.
Fg.
Bass.
pp
Fl.Ob.
p
2 Hr.
staccato
cre - scen - do
H
ff
2 Tromp.
2 Tromp.
Fl.Ob.
Cl.Fg.
Hr.
I
Quart.
f
mp
3 Pos.
3 Pos.
Voll. Orch.

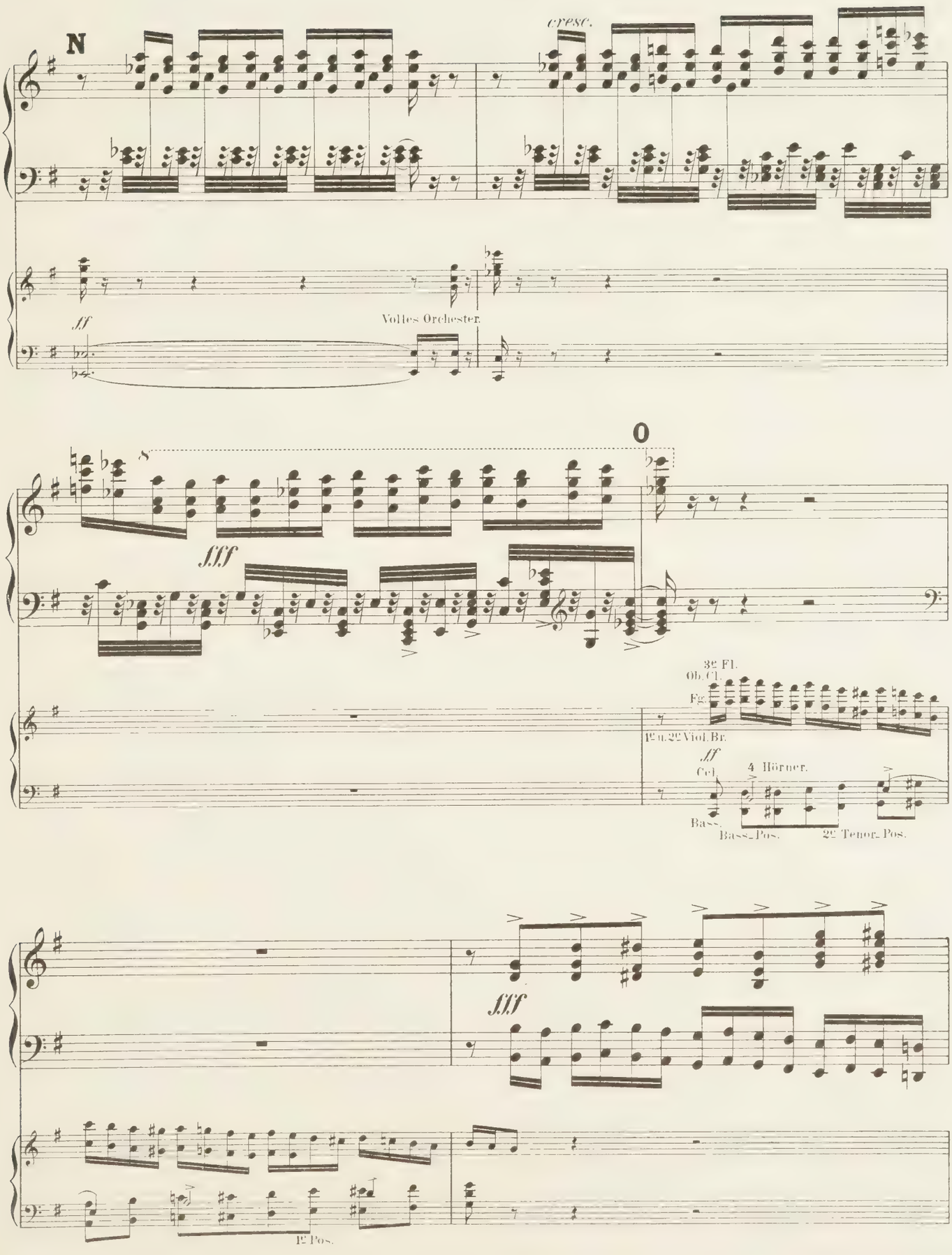

ff
Volles Orchest.
Quart.
f
Holz-Bläser.
pesante
Quart.
ff
fff
Glockenspiel.
Quart.
ff
Tromp.
Quart.
Pos.
Tromp.
Quart.
Pos.

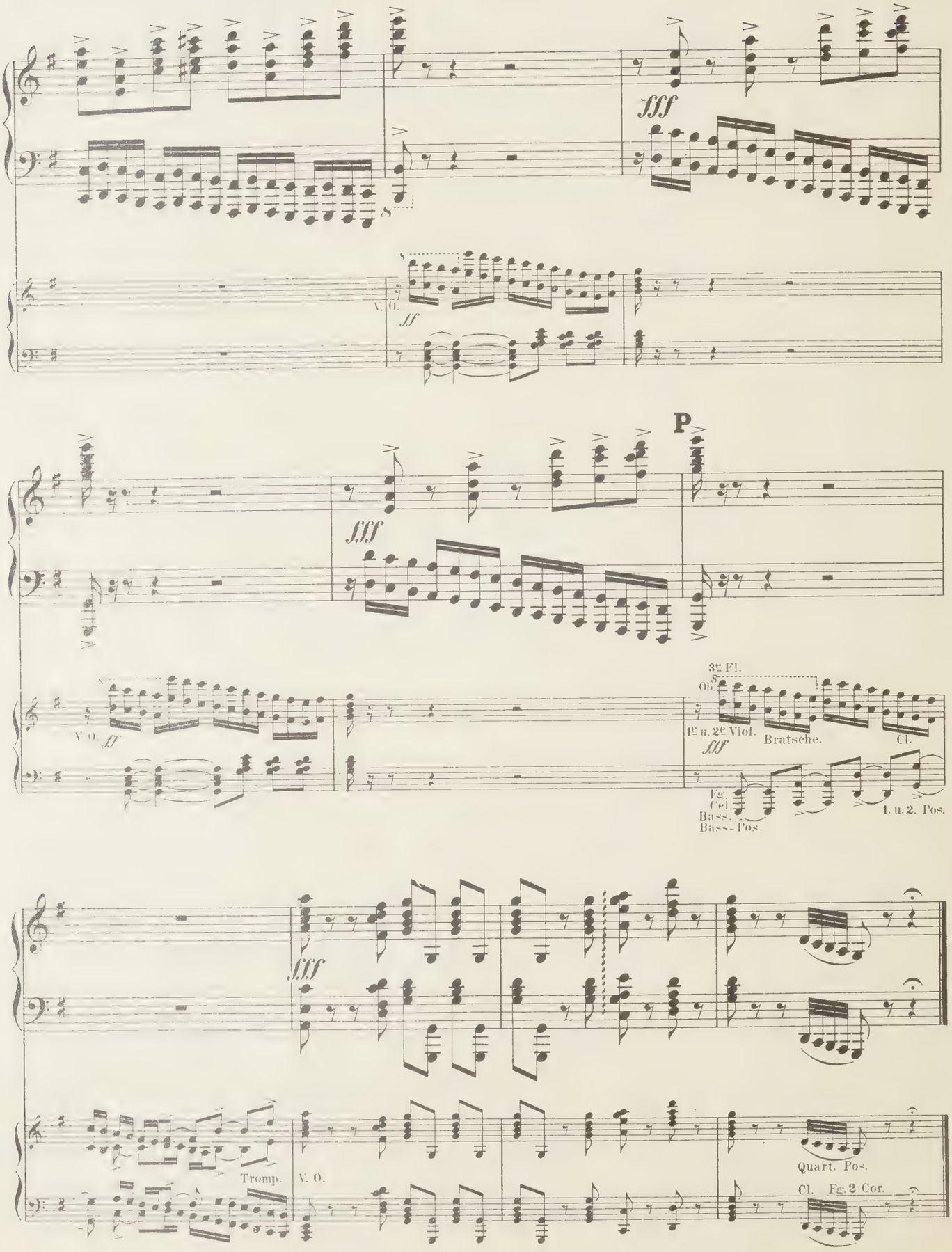

J
Quart.
Ob.
Cl.
Fg.
Tromp.
Pos.
4 Cor.
Fl. Ob.
Cl. Fg.
Cel.
Bass.
Bratsche
2e Viol.
1e Viol.
Fl.
1e u. 2e Viol.
Br.
K
Quart.
Ob. u. Cl.


2e Fl.
Cl.
Cl.
Fg.
Ob.
Cl.
2e Viol.
1e Viol.
1e Fl.
3te Fl.
Ob.
2e Viol.
Br.
Cel.
Bratsche.
2e Fl.
Cl.
1e Viol.
1e Fl.
1e Viol.
1e Fl.
1e u. 2e Viol.
2e Viol.
Bratsche.
Cel.
Bratsche.
Quart.
Ob.
Cl.
Fg.
Quart. Cl.
Ob.
Fg.
1e Horn.
1e u. 2e Viol.
Bratsche.

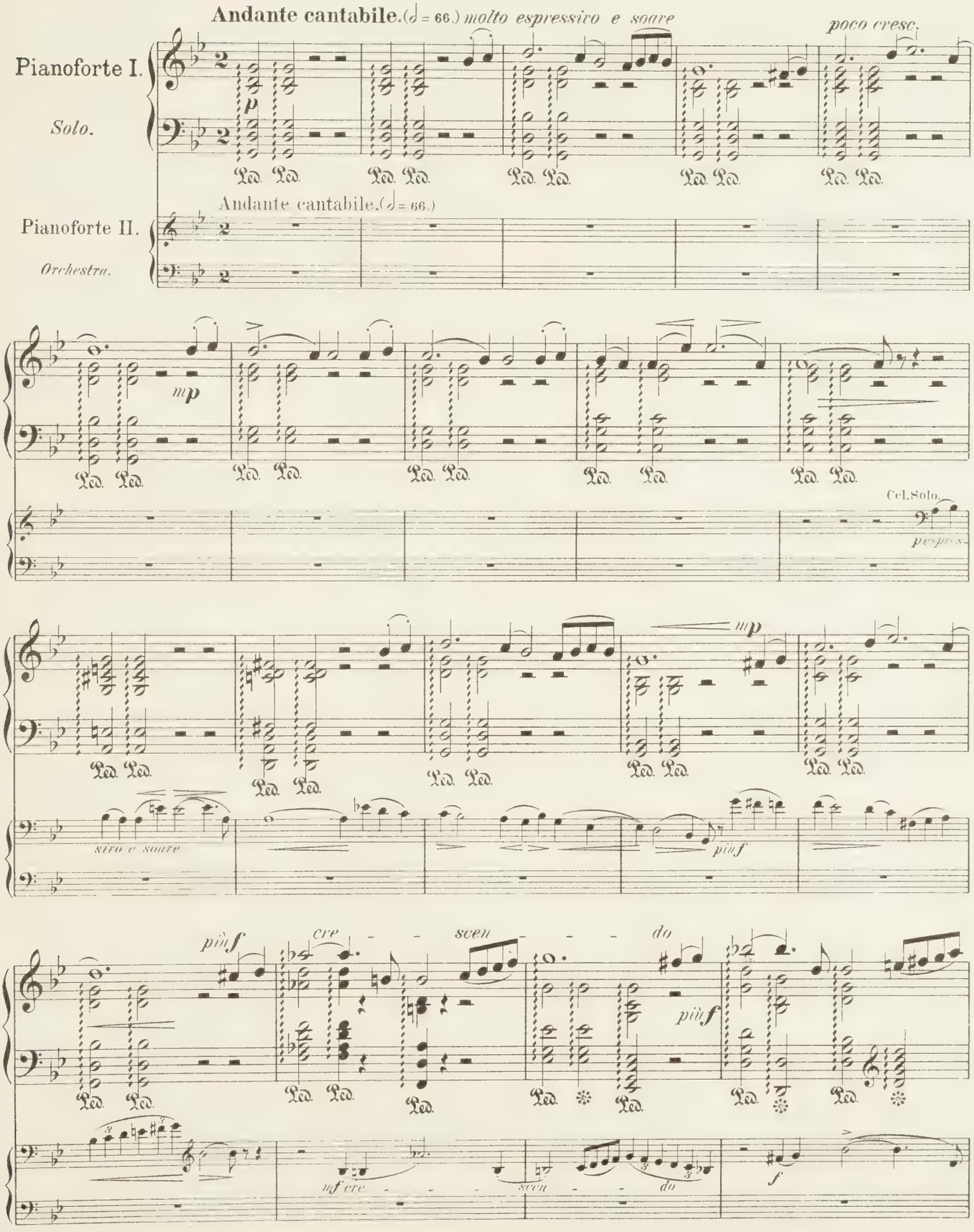

mf
p
mp
mp
Ob.
Cl.
Quart.
Fg.
Fl.
Cl.
mf
mf
Quart.
Fl.
Cl.
Fg.
Quart.
pp
cre - scen - do
pp
poco cresc.

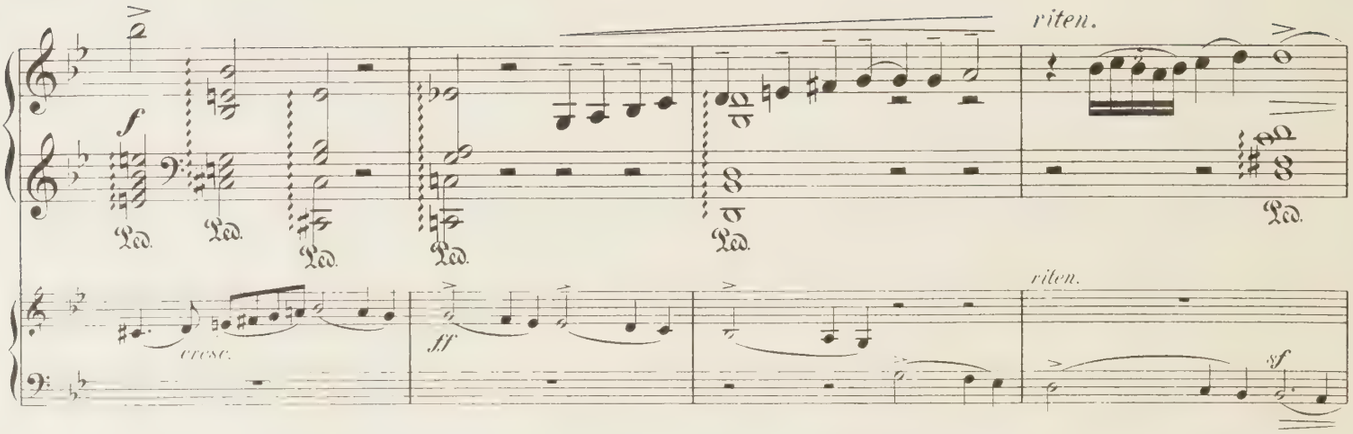

M
cre
mf
1e u. 2e Viol. Quart.
2e Fl.
1e Cl.
mf
mp Holz-Bläser.
cre
4 Hörner.
2 Hörner.
scen
do
3e Fl.
Ob
scen
do
fcresc.
cresc
martellato
f
ff
3e Fl.
Ob.
Cl.
Fg.
2e Fl.
1e Cl.
Volles Orchester.
4 Hörn. u. Quart.
Tromp.
Pos.
ff
Volles Orchester.
Cel. u. Bass.


N
cresc.
ff
Volles Orchester.
O
fff
3e Fl.
Ob. Cl.
Fg.
1e u. 2e Viol. Br.
ff
Cel.
4 Hörner.
Bass.
Bass-Pos.
2e Tenor-Pos.
fff
1e Pos.

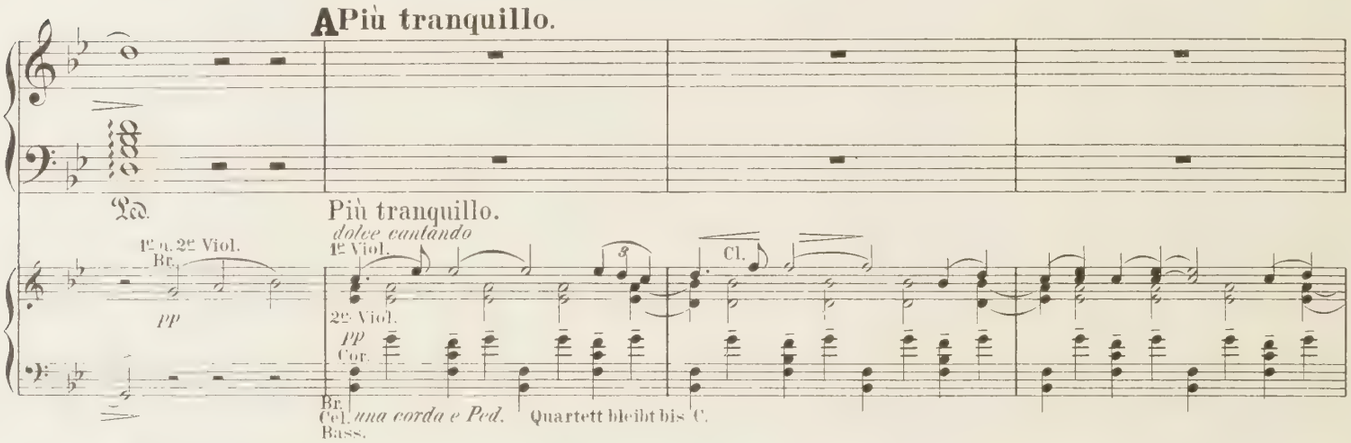

fff
V. O.
ff
P
fff
V. O.
ff
3e Fl.
Ob.
1e u. 2e Viol.
fff
Bratsche.
Cl.
Fg.
Cel.
Bass.
Bass-Pos.
1. u. 2. Pos.
fff
Tromp.
V. O.
Quart. Pos.
Cl. Fg. 2 Cor.

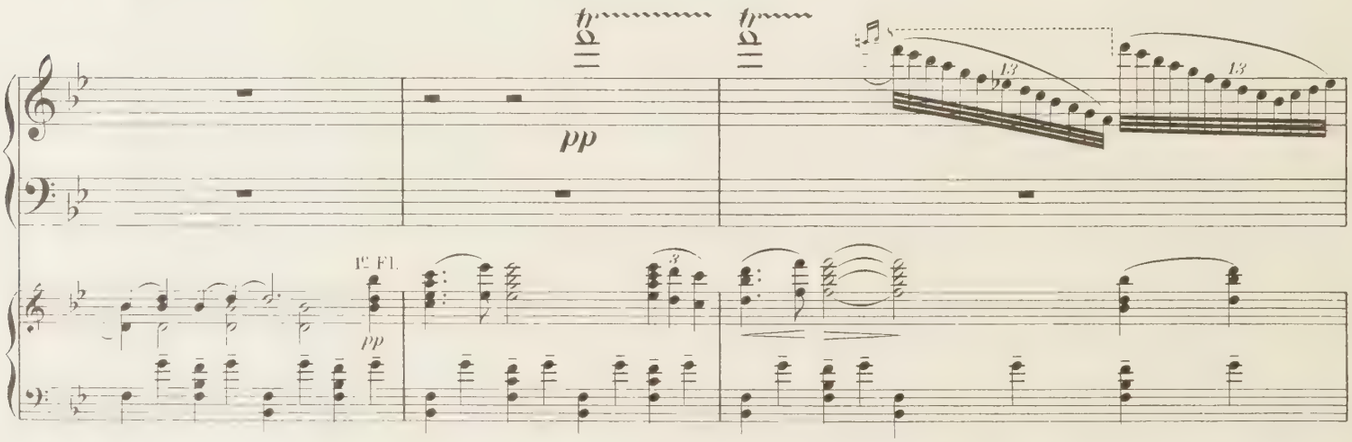
II. Contrastes.

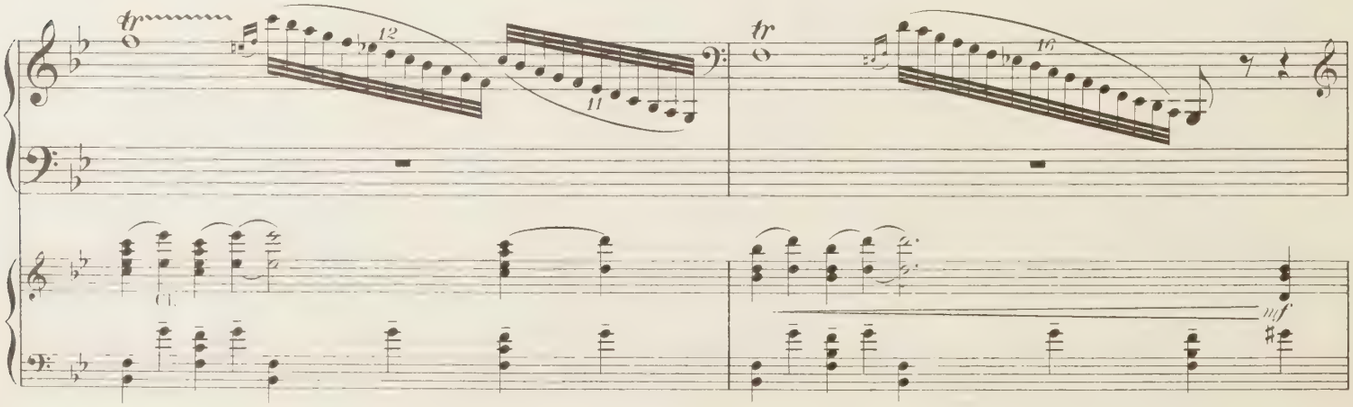


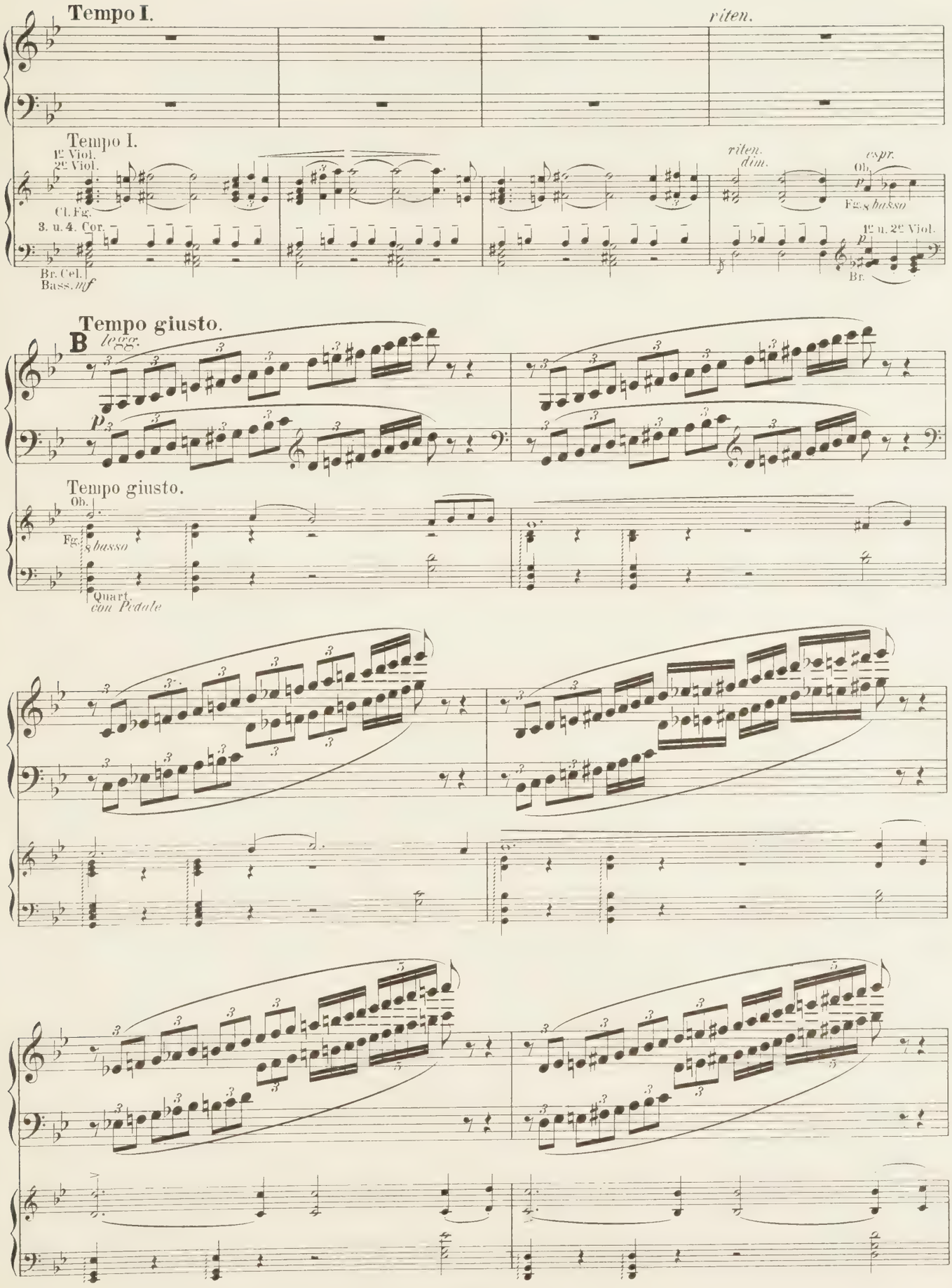


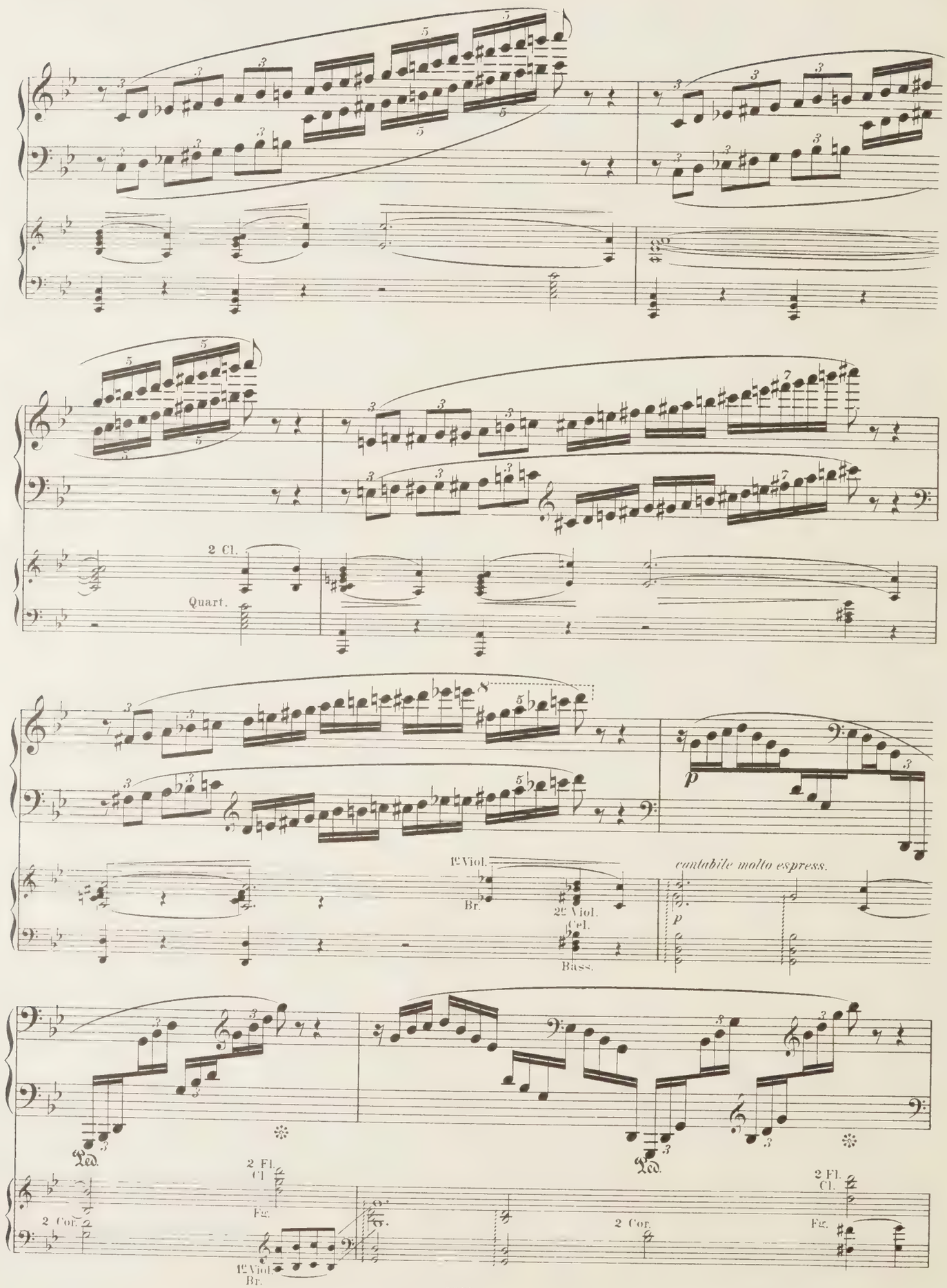
A Più tranquillo.

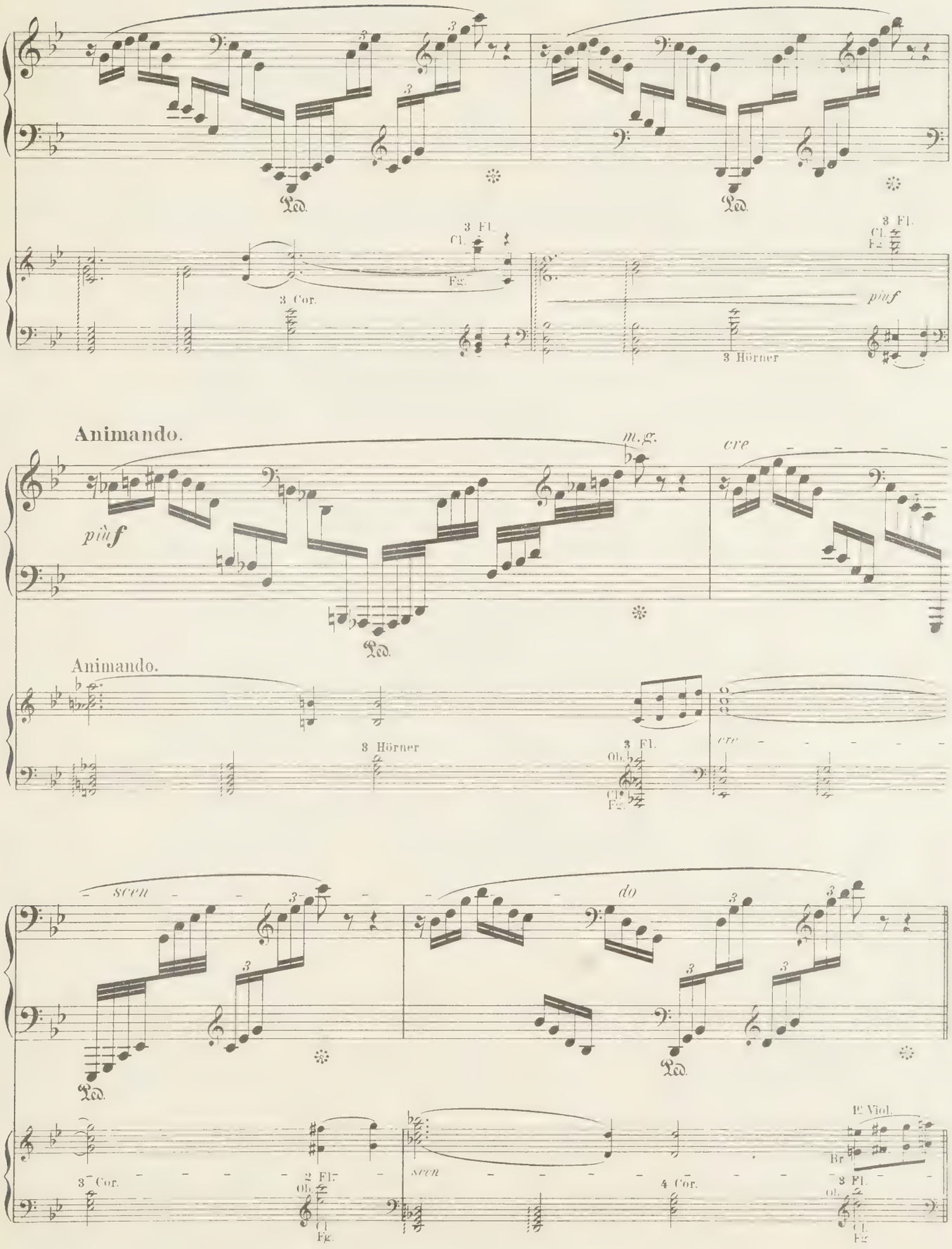


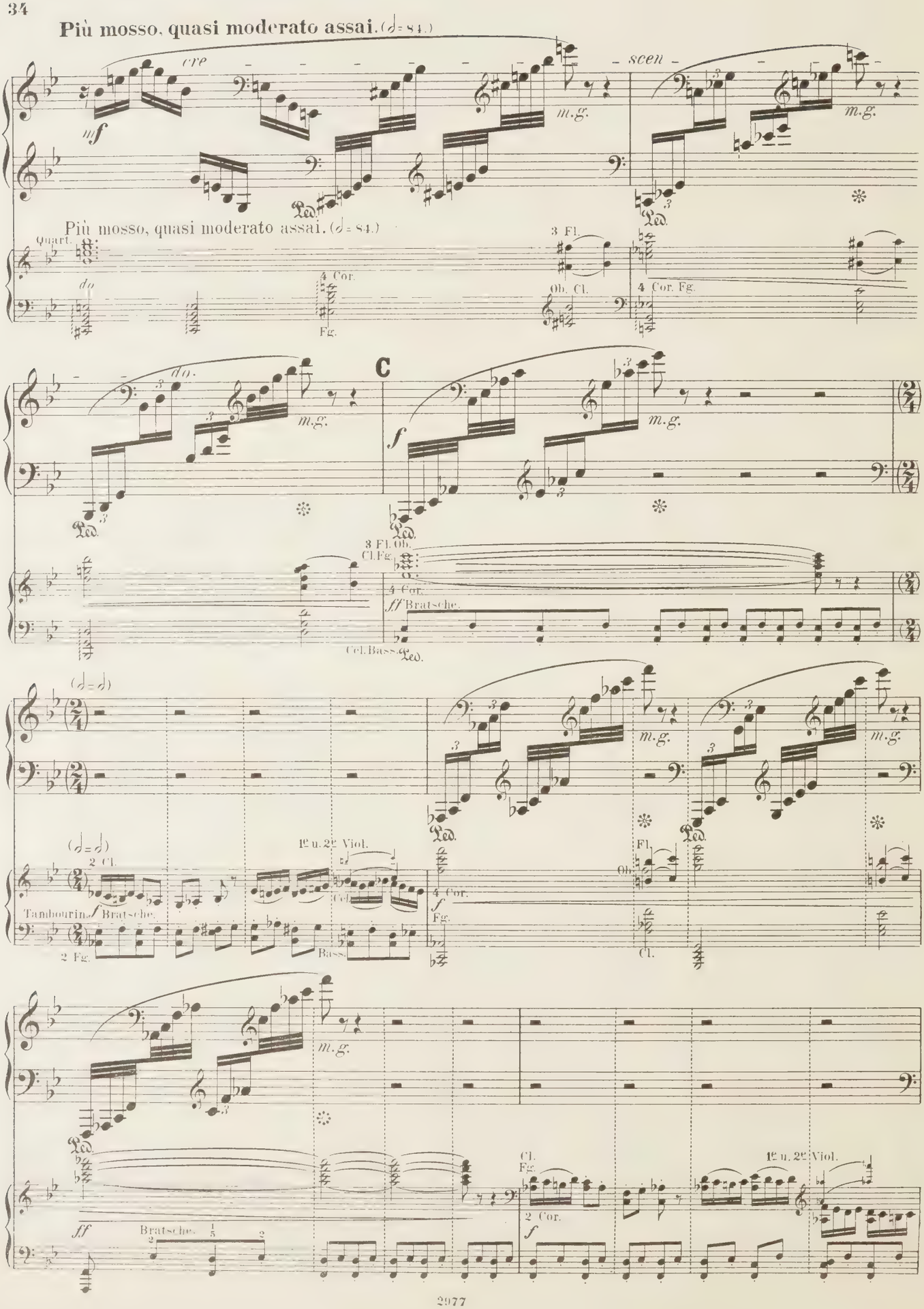


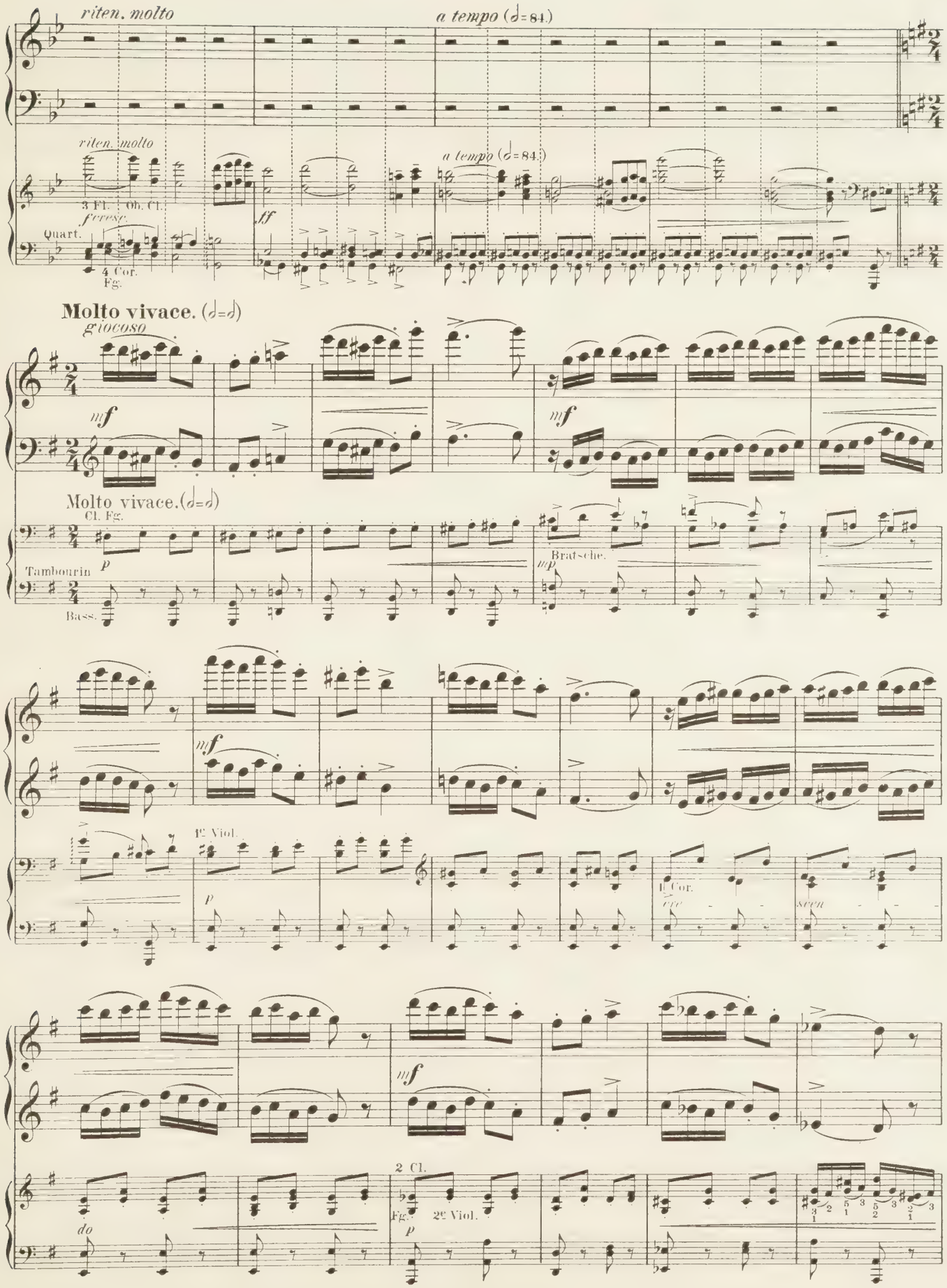


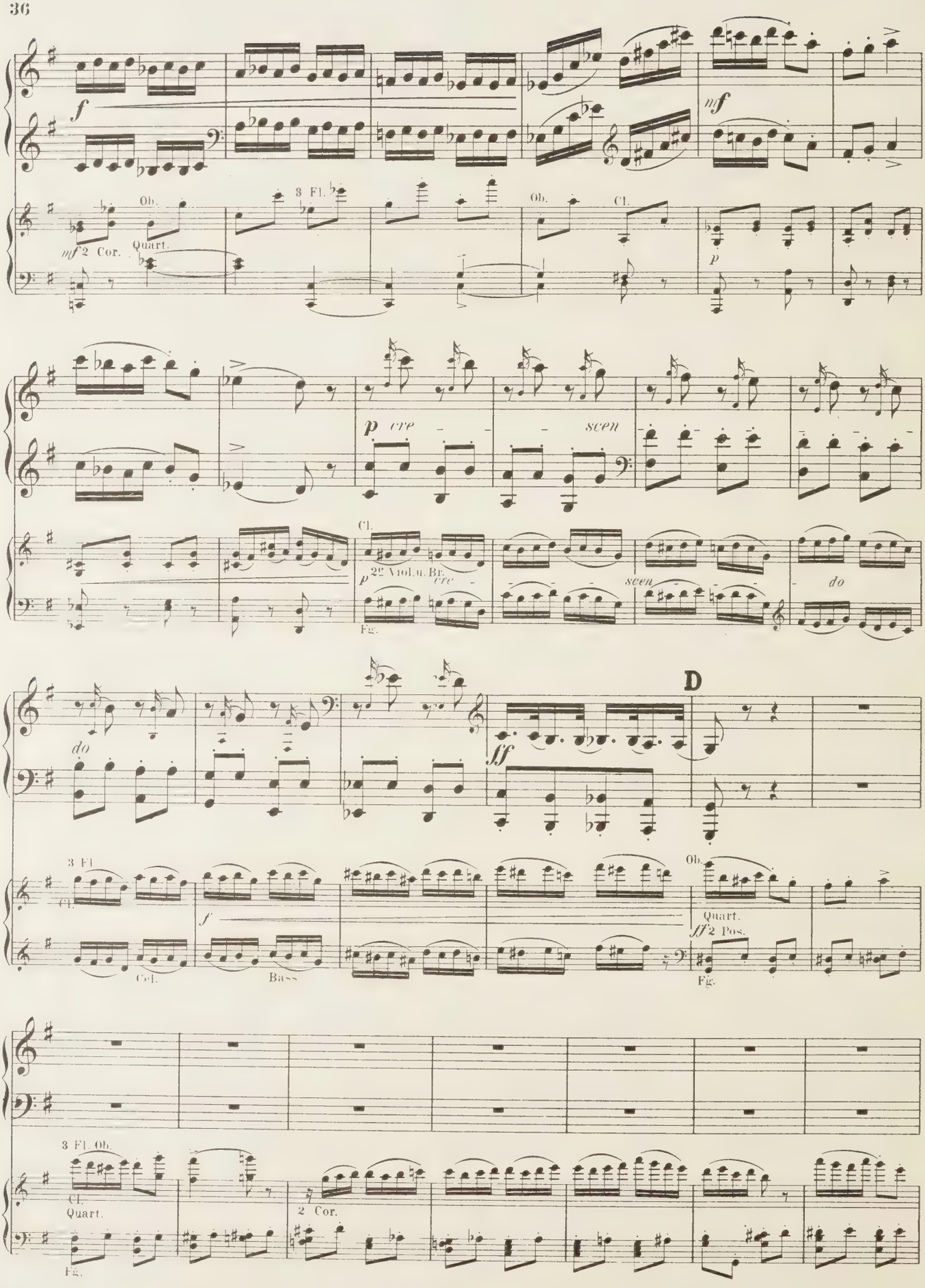

Tempo I.
riten.
Tempo I.
1e Viol.
2e Viol.
Cl. Fg.
3. u. 4. Cor.
Br. Cel.
Bass. mf
riten.
dim.
espr.
Ob.
p
Fg. & basso
1e u. 2e Viol.
p
Br.
Tempo giusto.
B
loco.
p
Tempo giusto.
Ob.
Fg.
& basso
Quart.
con Pedale

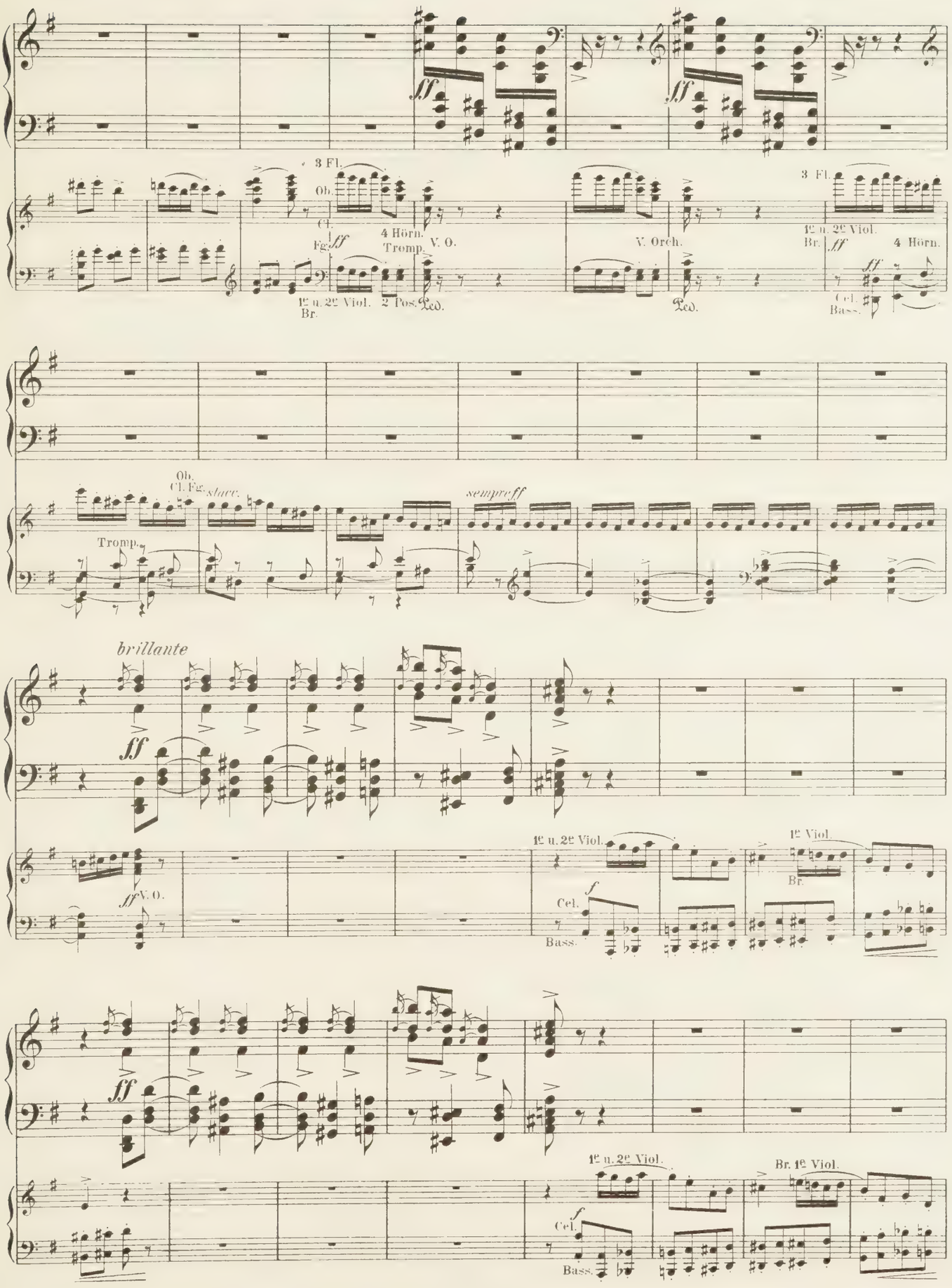

2 Cl.
Quart.
1e Viol.
Br.
2e Viol.
Cel.
Bass.
cantabile molto espress.
2 Fl.
Cl.
Fg.
2 Cor.
1e Viol.
Br.
2 Cor.
2 Fl.
Cl.
Fg.

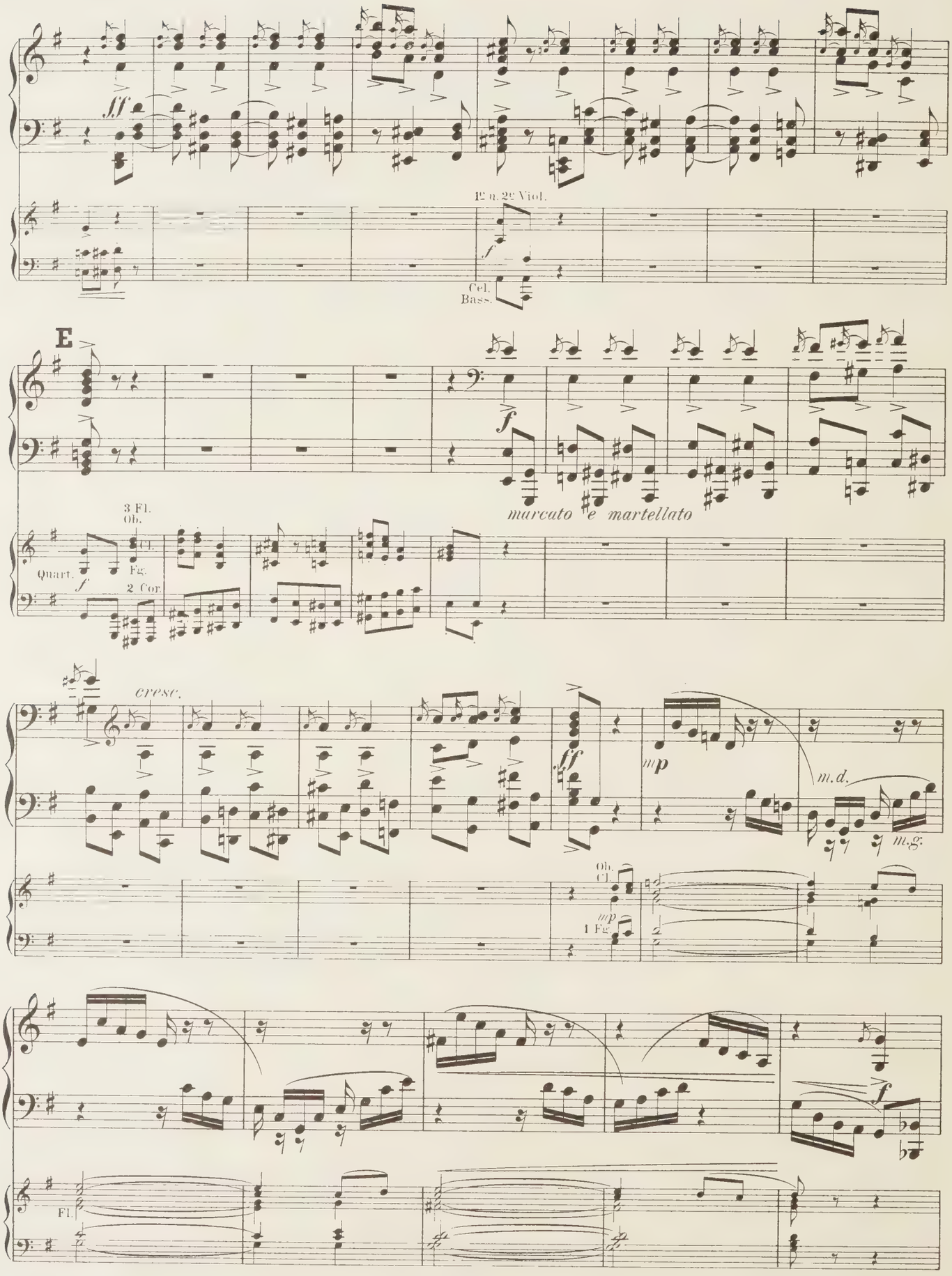

3 Fl.
Cl.
Fg.
3 Cor.
più f
3 Hörner
Animando.
m.g.
cre
Animando.
3 Hörner
3 Fl.
Ob.
Cl.
Fg.
scen
do
3 Cor.
2 Fl.
Ob.
Cl.
Fg.
scen
4 Cor.
1e Viol.
Br
3 Fl.
Ob.
Cl.
Fg.

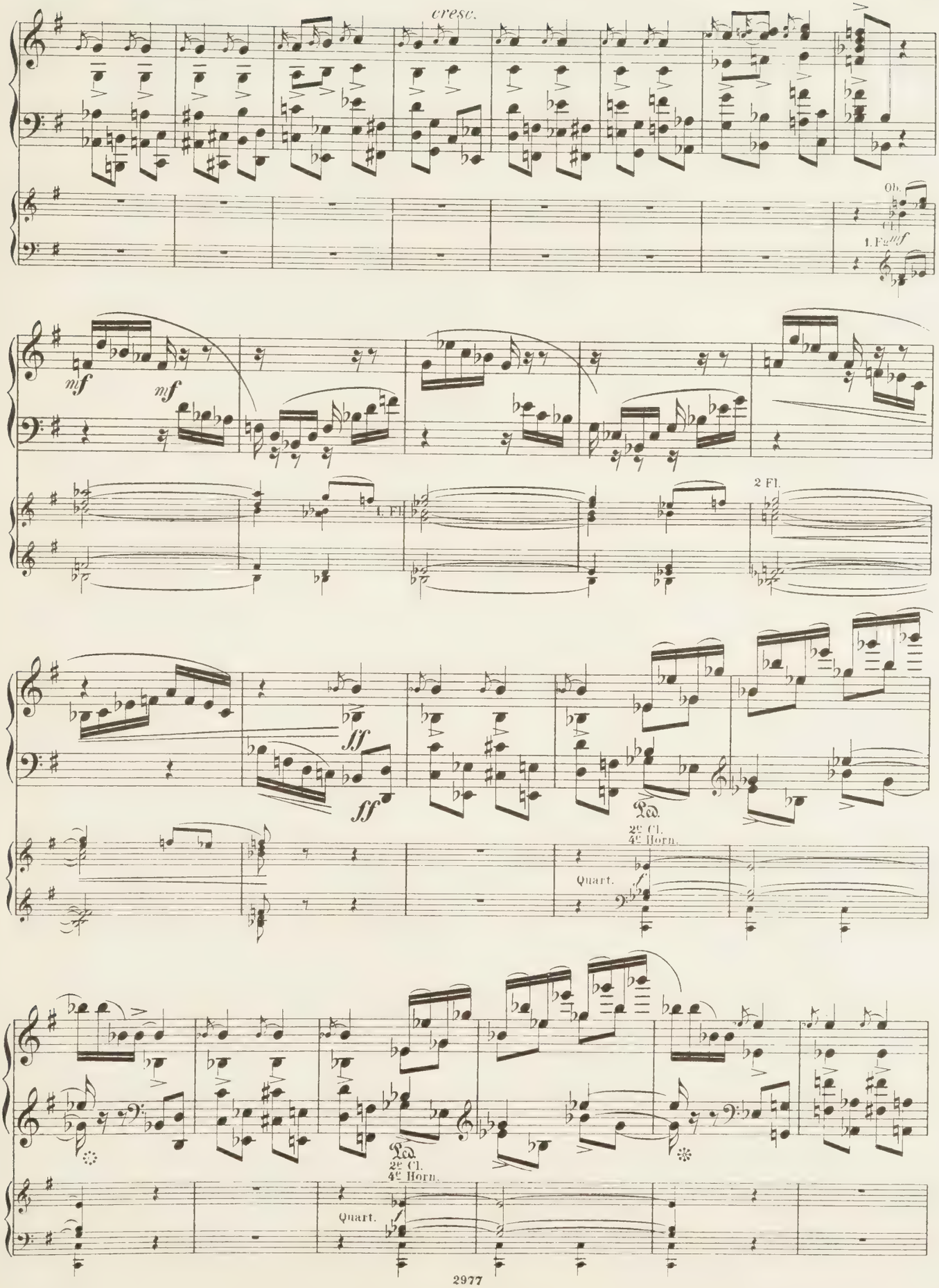

Più mosso, quasi moderato assai. (♩= 84.)
cre
scen
m.g.
Più mosso, quasi moderato assai. (♩= 84.)
Quart.
3 Fl.
Ob. Cl.
4 Cor.
Fg.
4 Cor. Fg.
C
3 Fl. Ob.
Cl. Fg.
4 Cor.
ff Bratsche.
Cel. Bass.
(♩= ♩)
2 Cl.
Tambourin.
f Bratsche.
2 Fg.
1e u. 2e Viol.
Cel.
Bass.
Fl.
Ob.
Cl.
Bratsche.
Cl. Fg.
2 Cor.

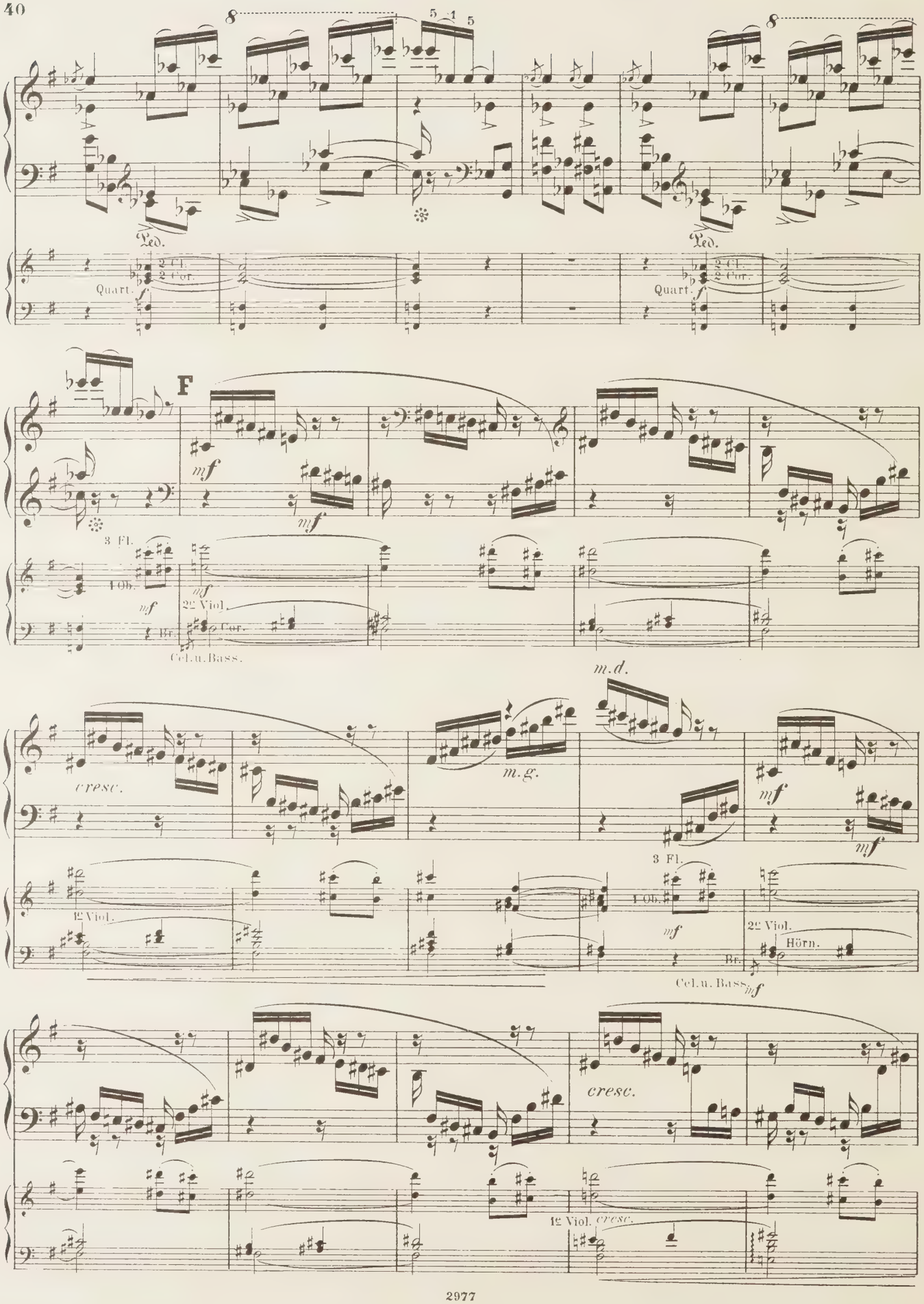

riten. molto
a tempo (𝅗𝅥=84.)
riten. molto
3 Fl. Ob. Cl.
f cresc.
Quart.
4 Cor.
Fg.
ff
a tempo (𝅗𝅥=84.)
Molto vivace. (𝅗𝅥=𝅗𝅥)
giocoso
mf
mf
Molto vivace. (𝅗𝅥=𝅗𝅥)
Cl. Fg.
p
Tambourin
Bass.
Bratsche.
mp
mf
1e Viol.
p
1e Cor.
cre
scen
mf
do
2 Cl.
Fg.
2e Viol.
p

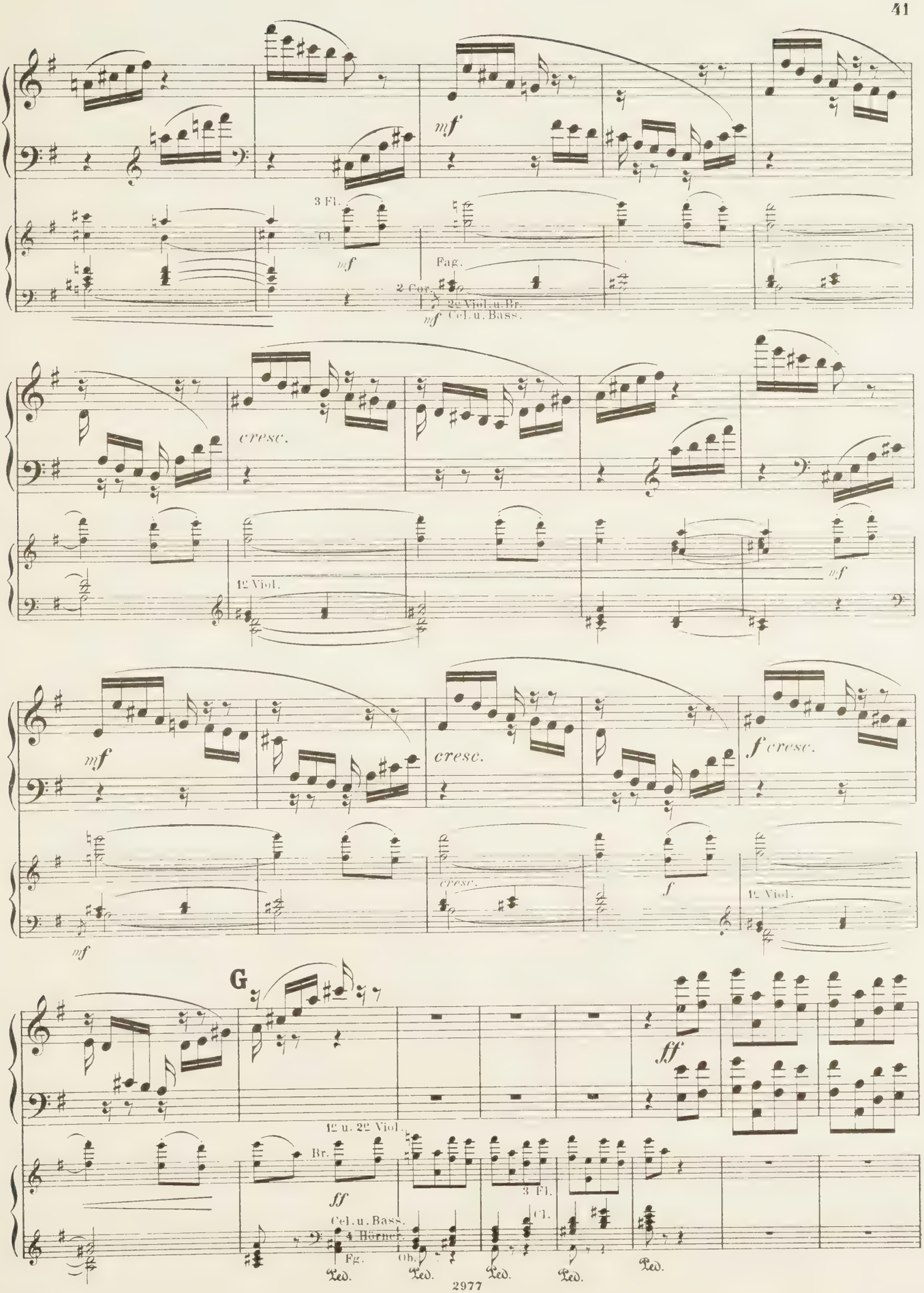

f
mf
Ob.
3 Fl.
mf 2 Cor.
Quart.
Ob.
Cl.
p
p cre
scen
Cl.
p 2 Viol. u. Br.
cre
Fg.
scen
do
do
D
ff
3 Fl.
Cl.
Cel.
f
Bass
Ob.
Quart.
ff 2 Pos.
Fg.
3 Fl. Ob.
Cl.
Quart.
Fg.
2 Cor.

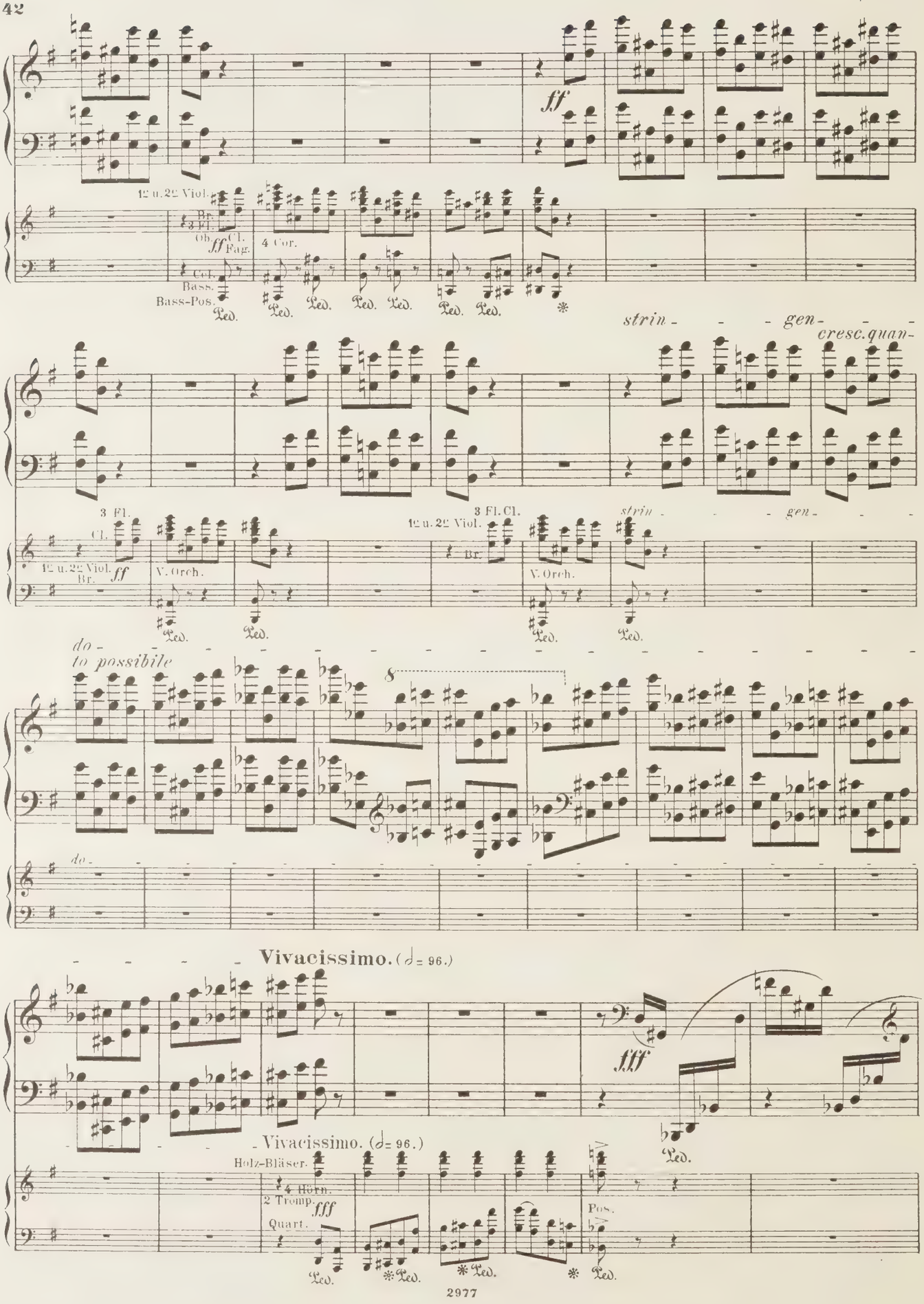

3 Fl.
Ob.
Cl.
Fg.
ff
4 Hörn.
Tromp.
V. O.
1e u. 2e Viol.
Br.
2 Pos.
Ped.
V. Orch.
3 Fl.
1e u. 2e Viol.
Br.
ff
4 Hörn.
Cel.
Bass.
Ob.
Cl. Fg.
slacc.
sempreff
Tromp.
brillante
ff
ff V. O.
1e u. 2e Viol.
f
Cel.
Bass.
1e Viol.
Br.
ff
1e u. 2e Viol.
f
Cel.
Bass.
Br. 1e Viol.

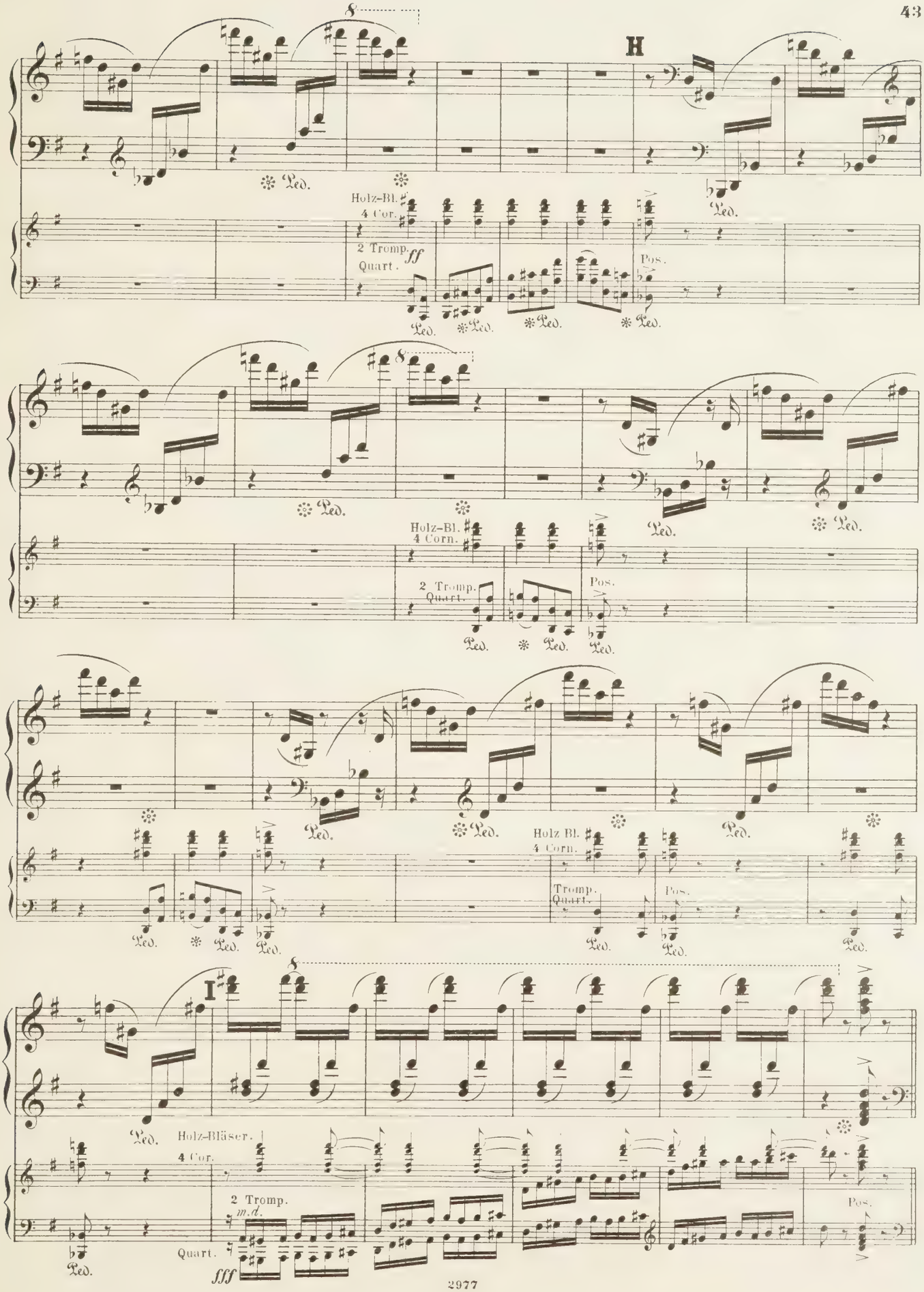

sff
1os u. 2os Viol.
f
Cel.
Bass.
E
f
marcato e martellato
3 Fl.
Ob.
Cl.
Quart.
f
Fg.
2 Cor.
cresc.
ff
mp
m.d.
m.g.
Ob.
Cl.
mp
1 Fg.
f
Fl.

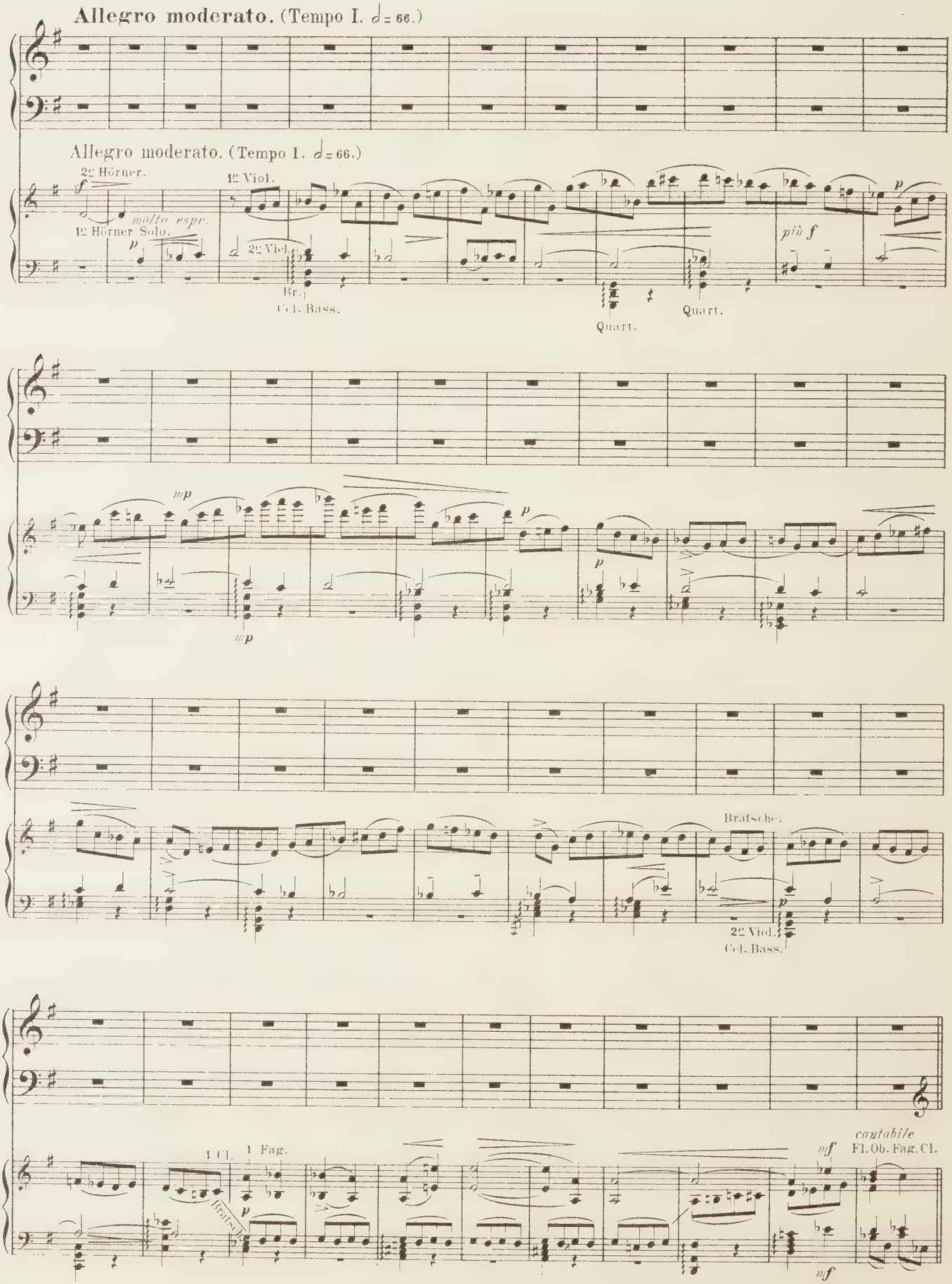

cresc.
Ob.
Cl.
1. Fg.
mf
mf
1. Fl.
2 Fl.
ff
ff
Ped.
2e Cl.
4e Horn.
Quart.
f
Ped.
2e Cl.
4e Horn.
Quart.
f

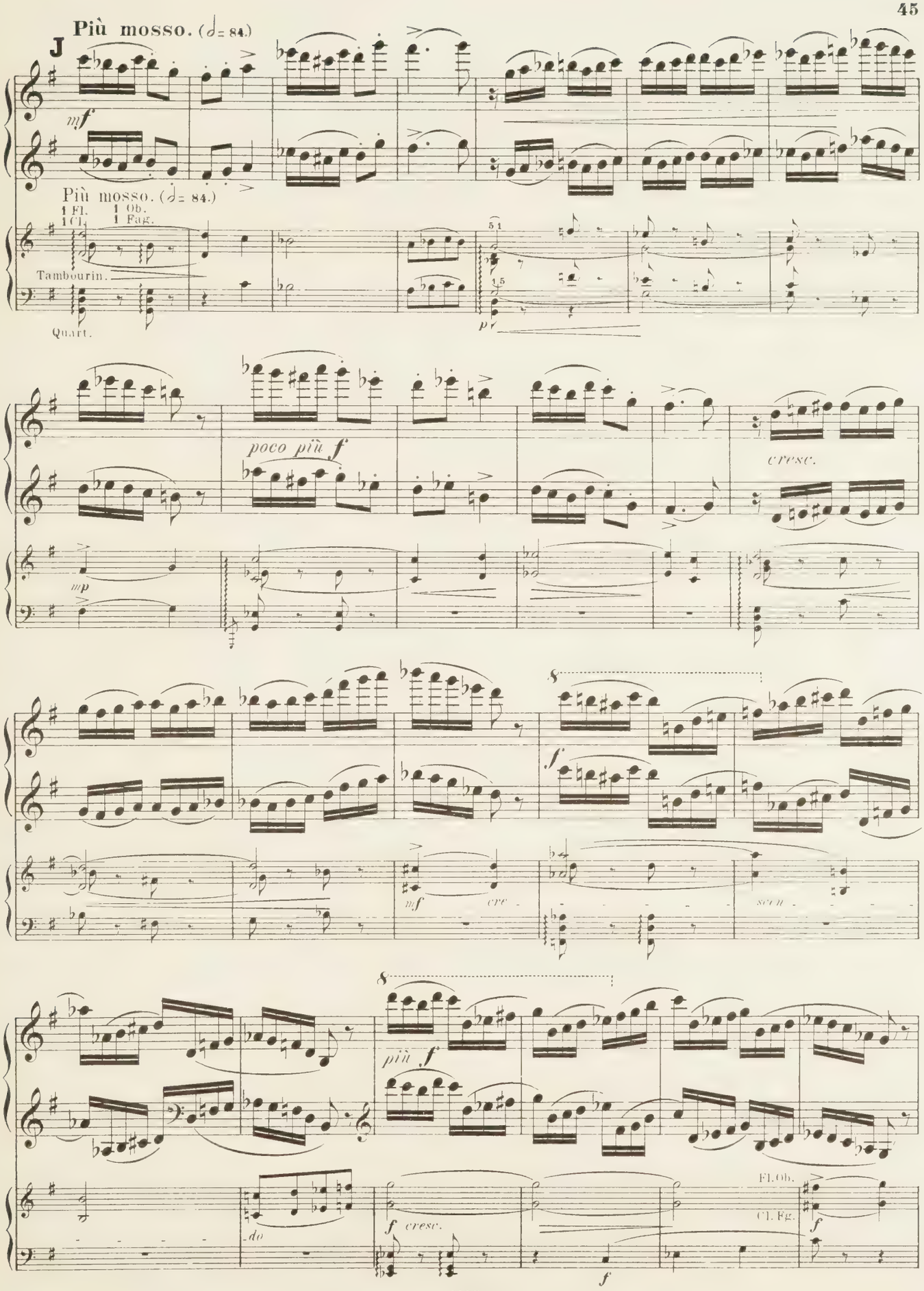

Ped.
3 Cl.
2 Cor.
Quart.
F
3 Fl.
1 Ob.
2e Viol.
Cel.u.Bass.
m.d.
m.g.
cresc.
1e Viol.
Hörn.
Br.

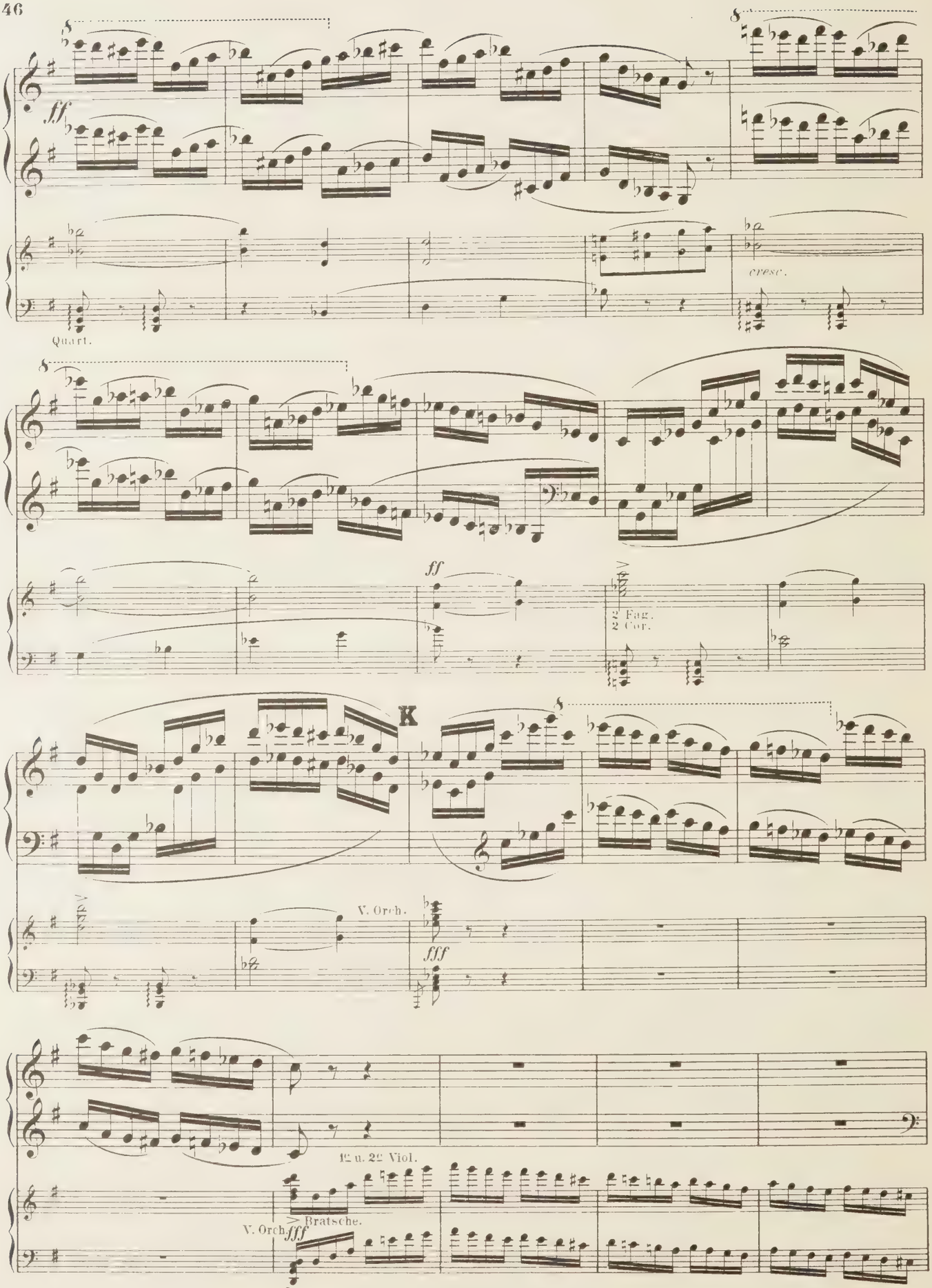

mf
3 Fl.
Cl.
mf
Fag.
2 Cor.
2e Viol. u. Br.
mf Cel. u. Bass.
cresc.
1e Viol.
mf
mf
cresc.
f cresc.
cresc.
f
1e Viol.
mf
G
ff
1e u. 2e Viol.
Br.
ff
3 Fl.
Cl.
Cel. u. Bass.
4 Hörner
Fg.
Ob.
Ped.
Ped.
Ped.
Ped.
Ped.


ff
1e u. 2e Viol.
Br.
3 Fl.
Ob.
Cl.
Fag.
ff
4 Cor.
Col.
Bass.
Bass-Pos.
Led.
strin - - - gen - - -
cresc. quan -
3 Fl.
Cl.
1e u. 2e Viol.
Br.
ff
V. Orch.
3 Fl. Cl.
1e u. 2e Viol.
Br.
strin - - - gen -
V. Orch.
do - to possibile
8
do -
Vivacissimo. (♩= 96.)
fff
Vivacissimo. (♩= 96.)
Holz-Bläser.
4 Hörn.
2 Tromp.
fff
Quart.
Pos.

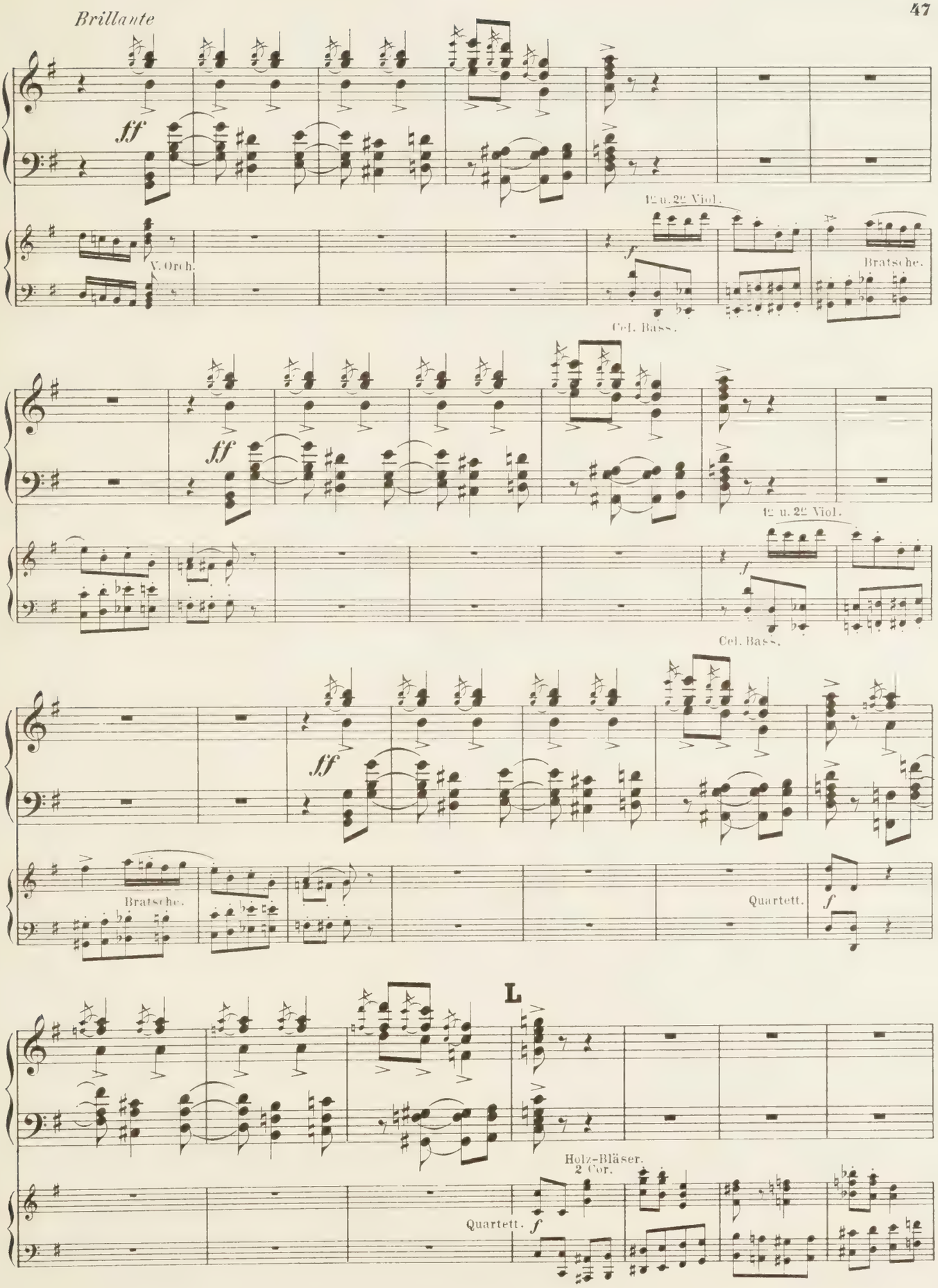

H
Holz-Bl.
4 Cor.
2 Tromp.
Quart.
ff
Pos.
Ped.
Holz-Bl.
4 Corn.
2 Tromp.
Quart.
Pos.
Holz Bl.
4 Corn.
Tromp.
Quart.
Pos.
I
Holz-Bläser.
4 Cor.
2 Tromp.
m.d.
Quart.
fff
Pos.

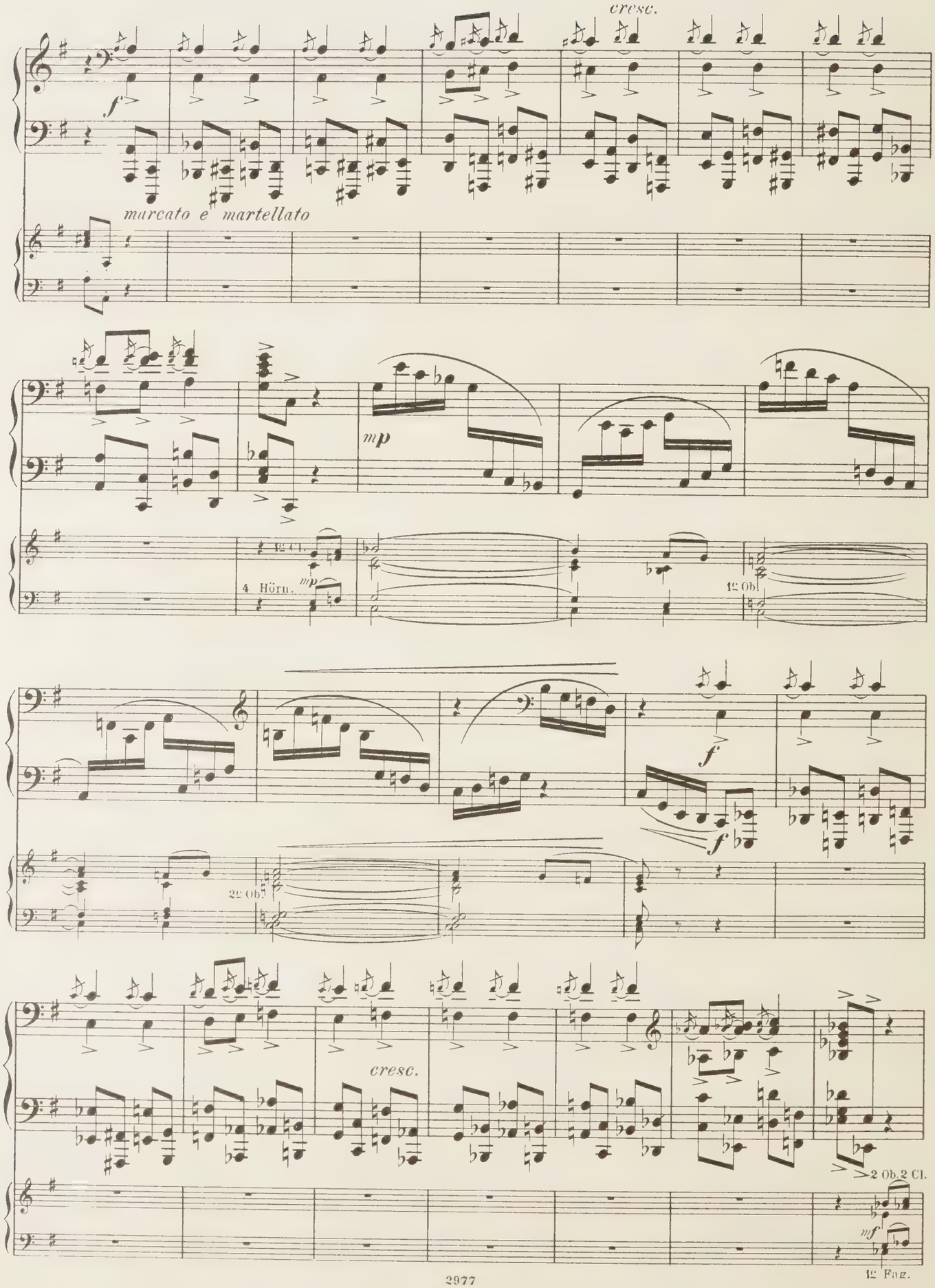

Allegro moderato. (Tempo I. ♩= 66.)
Allegro moderato. (Tempo I. ♩= 66.)
2e Hörner.
1e Viol.
molto espr.
1e Hörner Solo.
2e Viol.
Br.
Cel. Bass.
Quart.
Quart.
più f
Bratsche.
2e Viol.
Cel. Bass.
1 Cl.
1 Fag.
Bratsch.
cantabile
Fl. Ob. Fag. Cl.

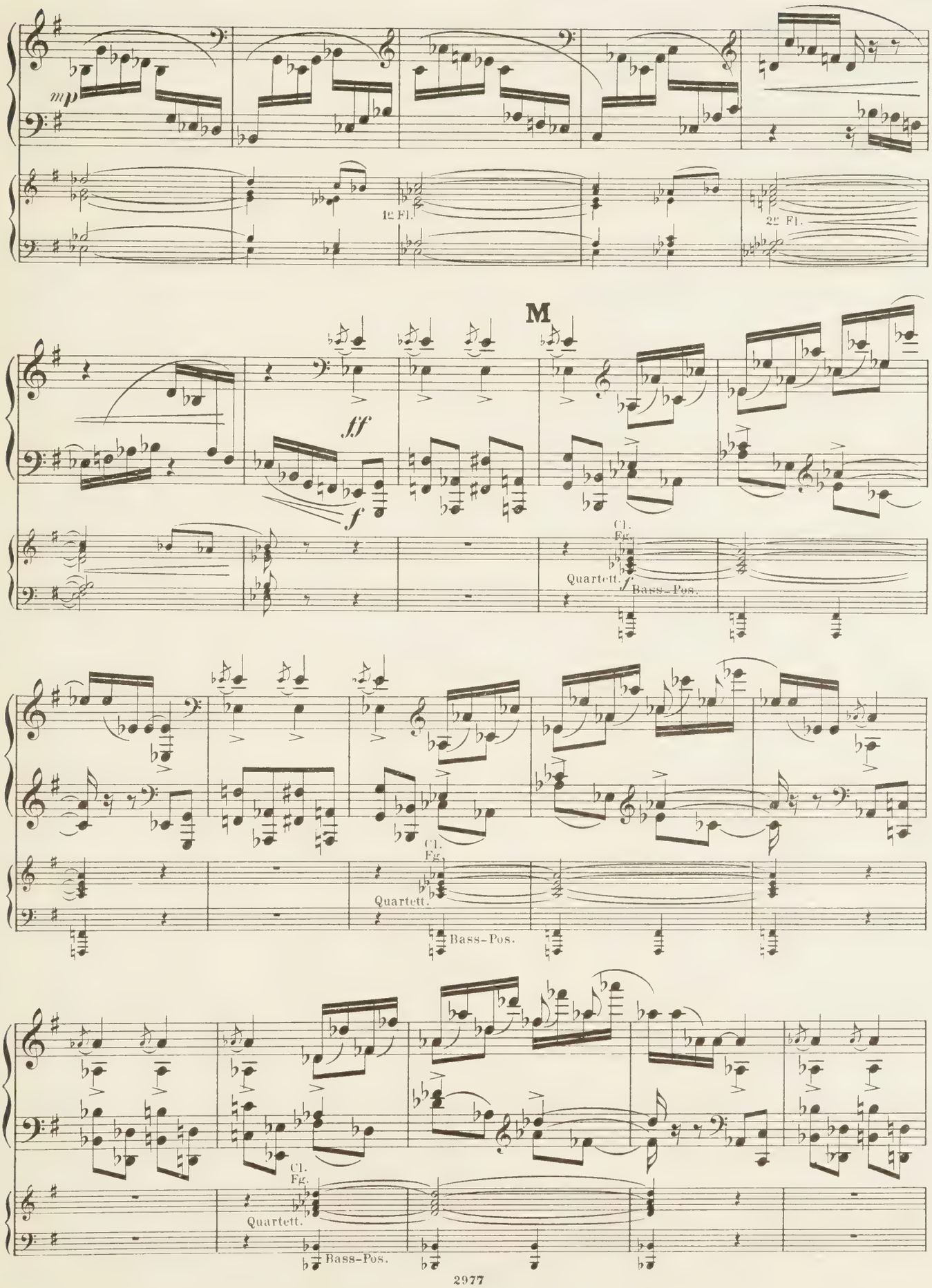

J
Più mosso. (♩= 84.)
mf
Più mosso. (♩= 84.)
1 Fl. 1 Ob.
1 Cl. 1 Fag.
Tambourin.
Quart.
pr
poco più f
mp
cresc.
mf
cre
scen
f
più f
do
f cresc.
f
Fl.Ob.
Cl. Fg.
f

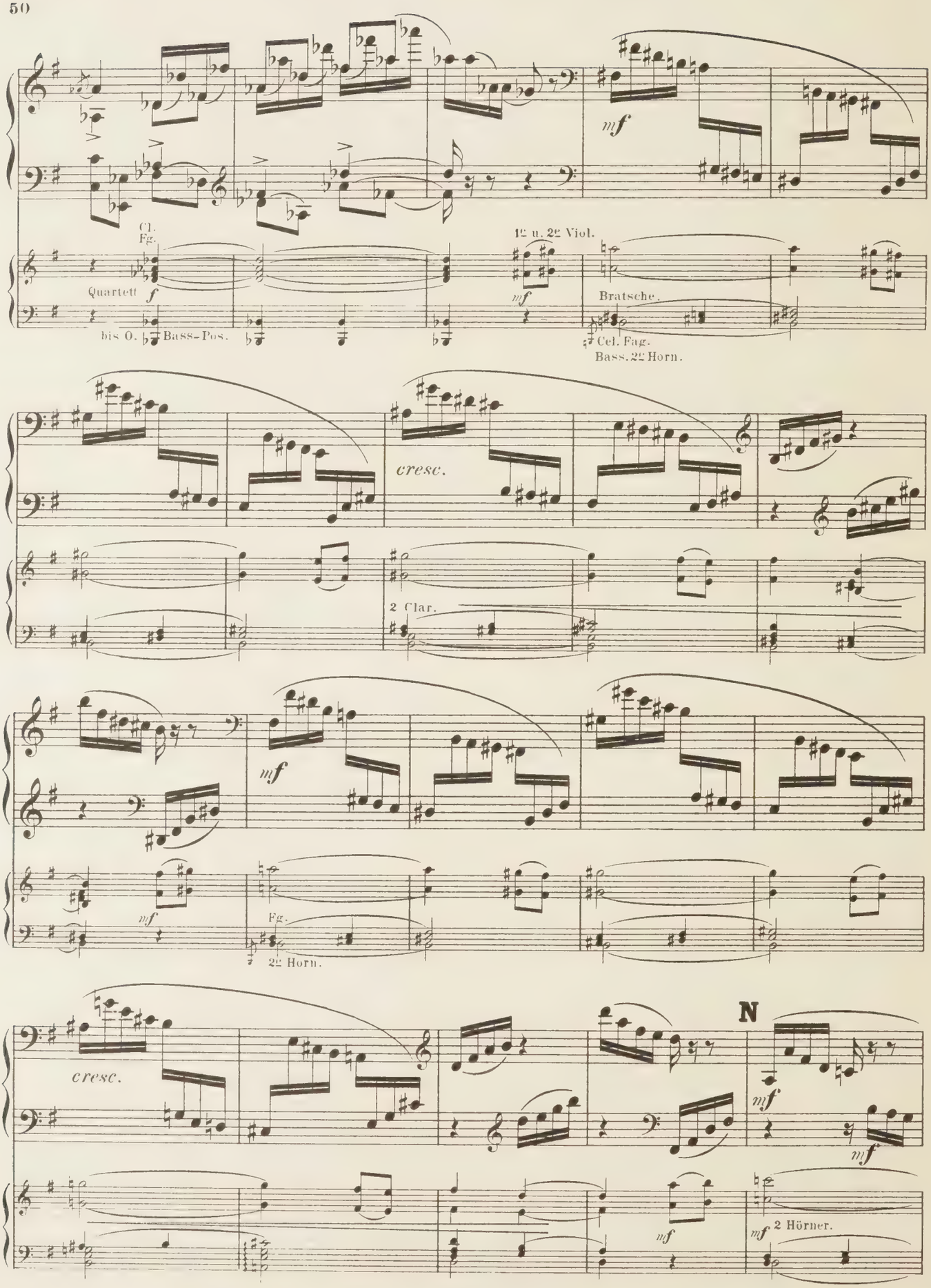

8
ff
cresc.
Quart.
8
ff
2 Fag.
2 Cor.
K
8
V. Orch.
fff
1. u. 2. Viol.
Bratsche.
V. Orch.
fff

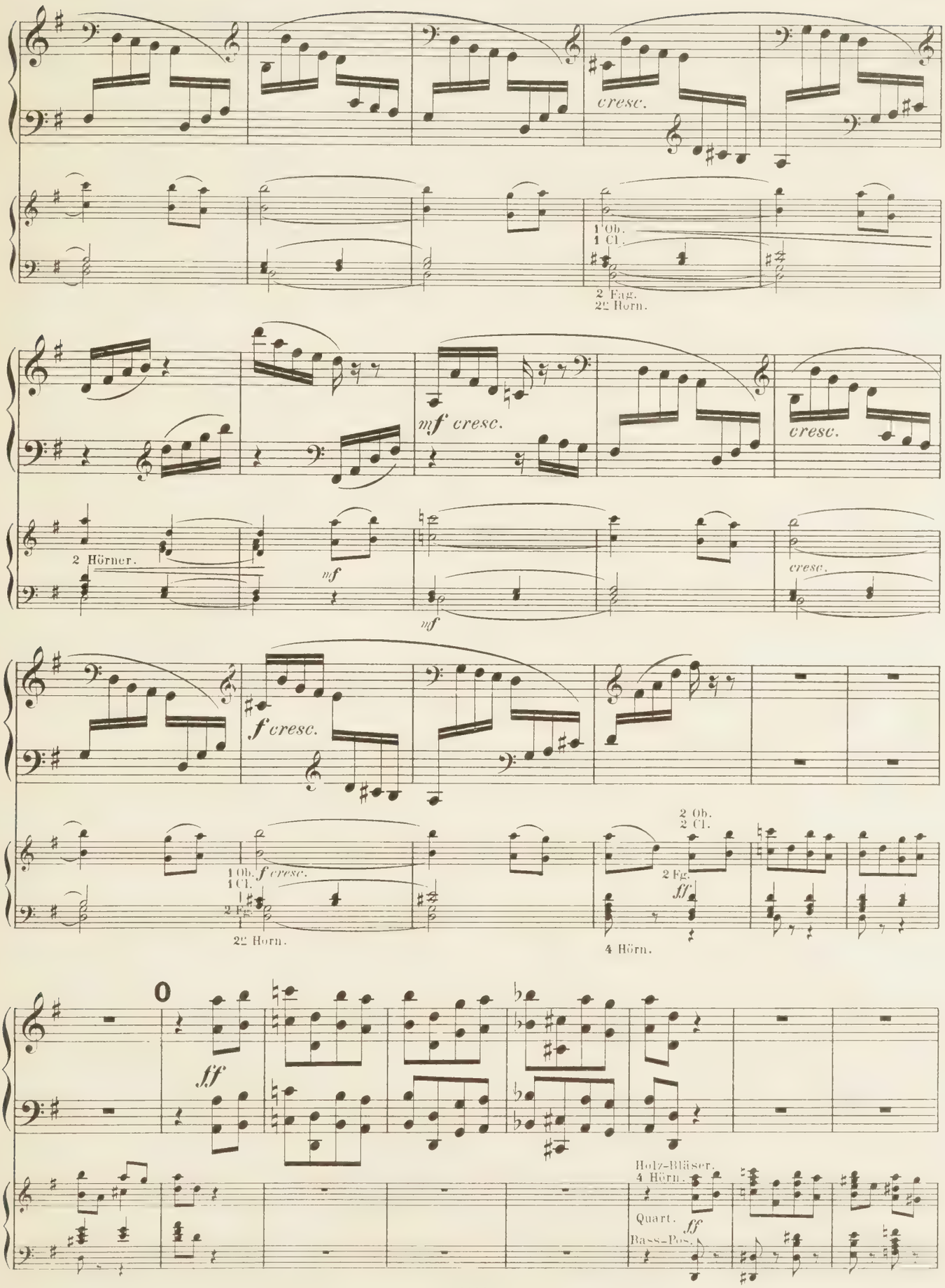
Brillante

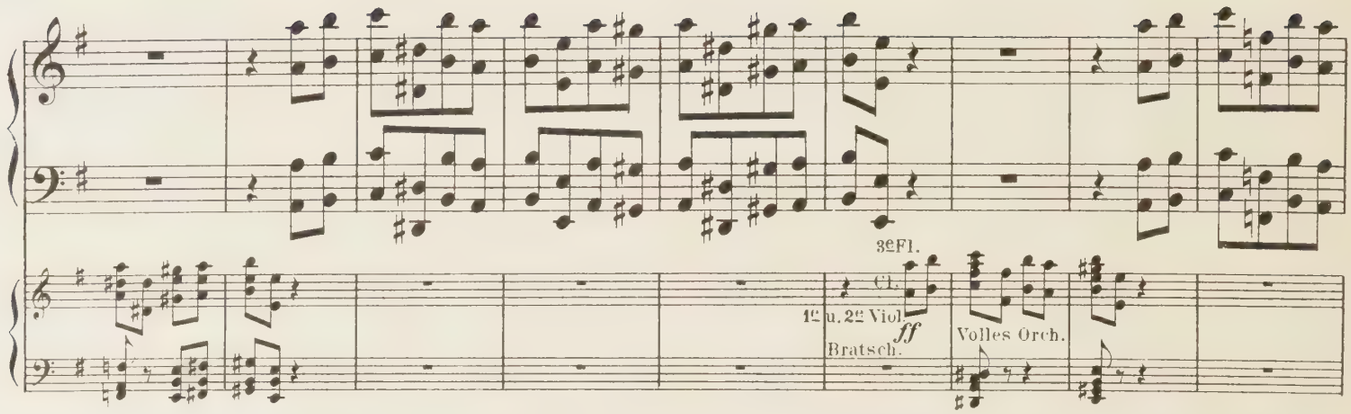

ff
1e u. 2e Viol.
f
V. Orch.
Bratsche.
Cel. Bass.
ff
1e u. 2e Viol.
f
Cel. Bass.
ff
Bratsche.
Quartett.
f
L
Holz-Bläser.
2 Cor.
Quartett.
f

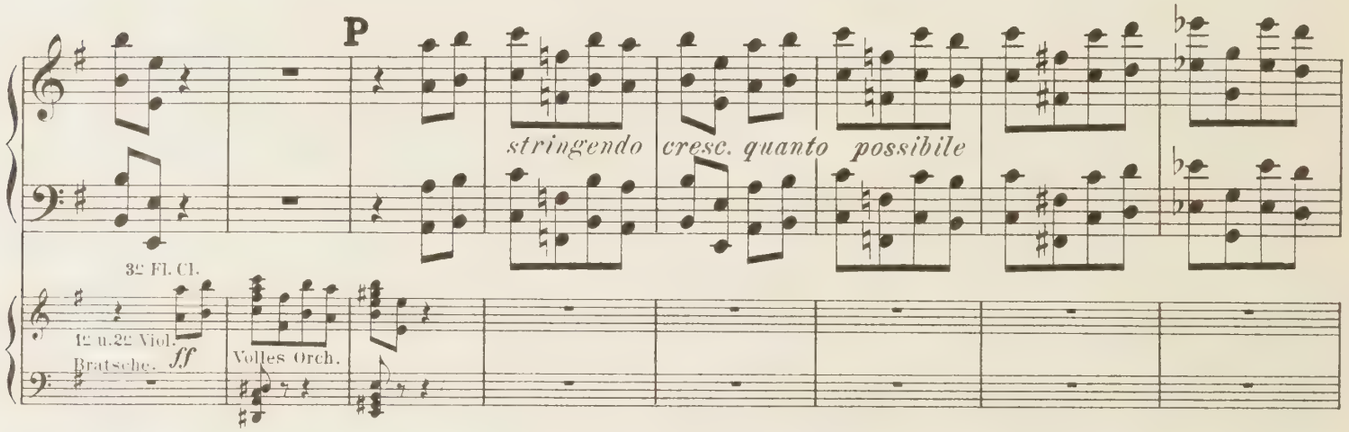

cresc.
f
marcato e martellato
mp
1e Cl.
4 Hörn.
mp
1e Ob.
f
f
2e Ob.
cresc.
2 Ob. 2 Cl.
mf
1e Fag.

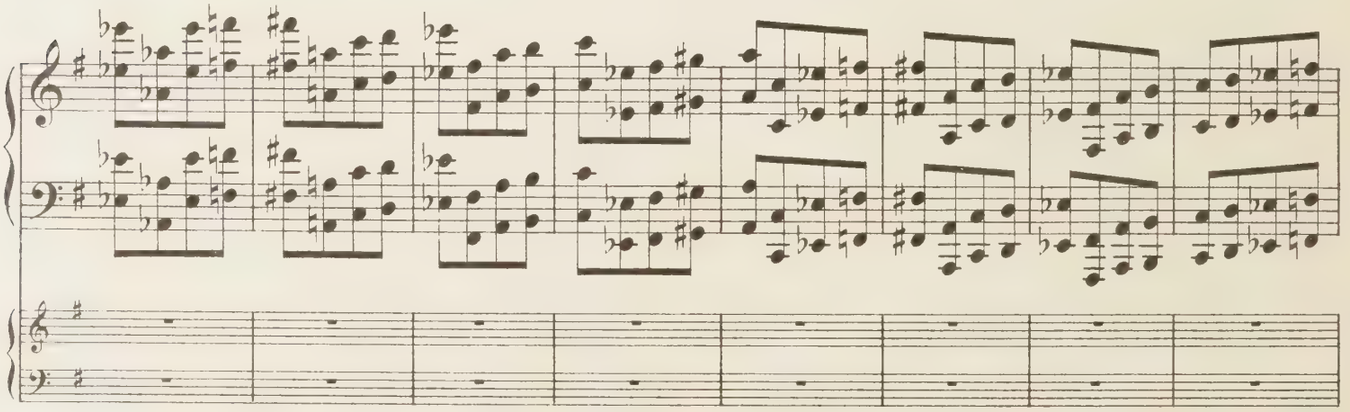

mp
1e Fl.
2e Fl.
M
ff
f
Cl.
Fg.
Quartett.
f
Bass-Pos.
Cl.
Fg.
Quartett.
Bass-Pos.
Cl.
Fg.
Quartett.
Bass-Pos.

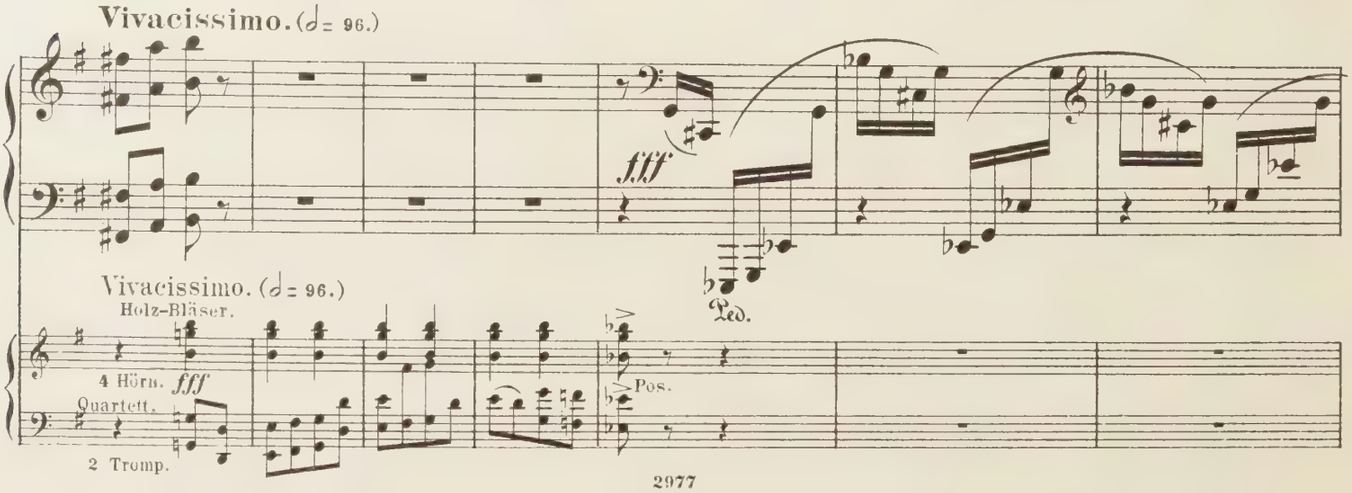

Cl.
Fg.
Quartett
f
bis O. Bass-Pos.
1e u. 2e Viol.
mf
Bratsche.
Cel. Fag.
Bass. 2e Horn.
cresc.
2 Clar.
mf
mf
Fg.
2e Horn.
cresc.
N
mf
mf
mf
mf 2 Hörner.

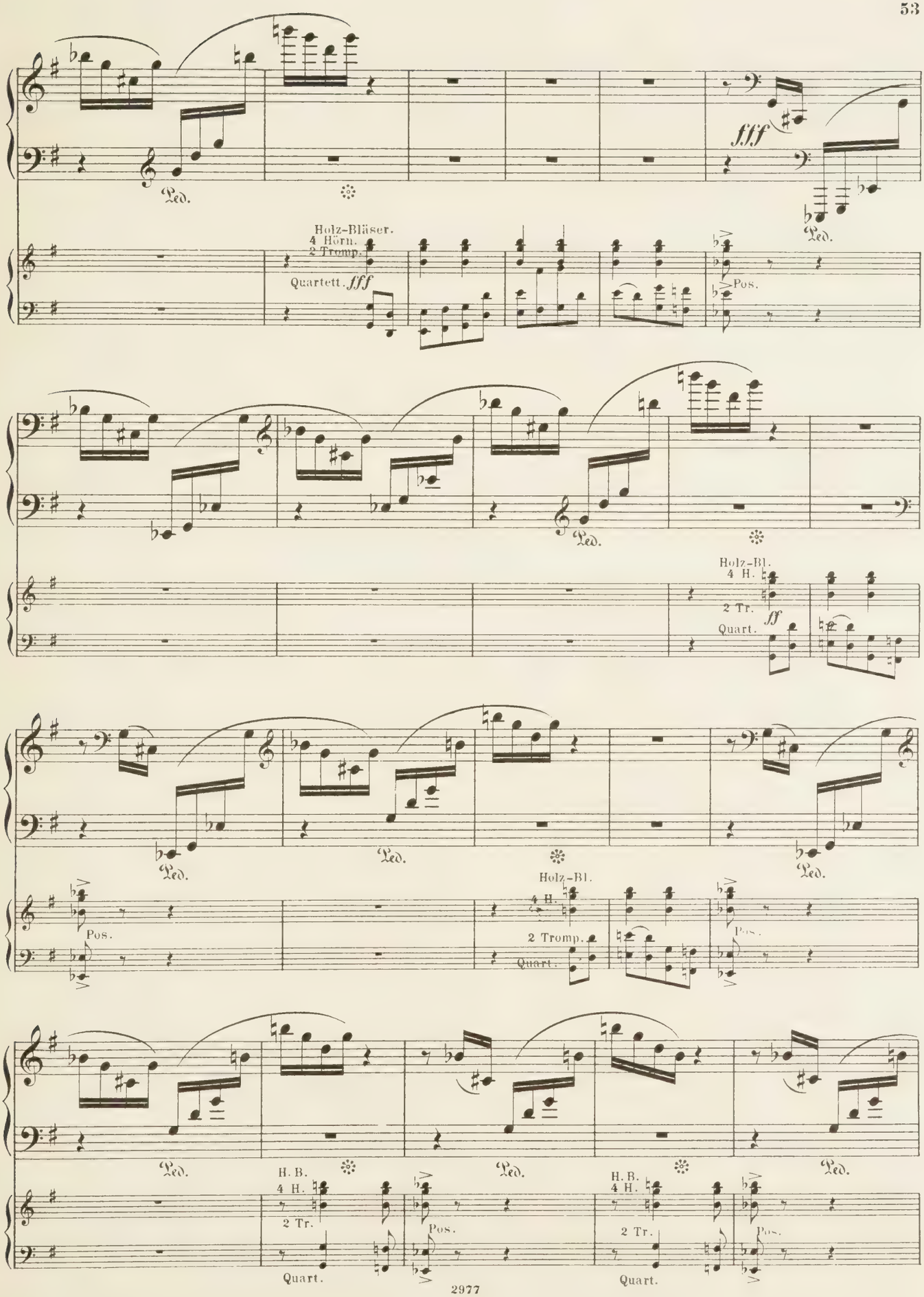

cresc.
1 Ob.
1 Cl.
2 Fag.
2 Horn.
mf cresc.
cresc.
2 Hörner.
mf
mf
cresc.
f cresc.
1 Ob.
1 Cl.
2 Fg.
f cresc.
2 Horn.
2 Ob.
2 Cl.
2 Fg.
ff
4 Hörn.
0
ff
Holz-Bläser.
4 Hörn.
Quart.
Bass-Pos.
ff

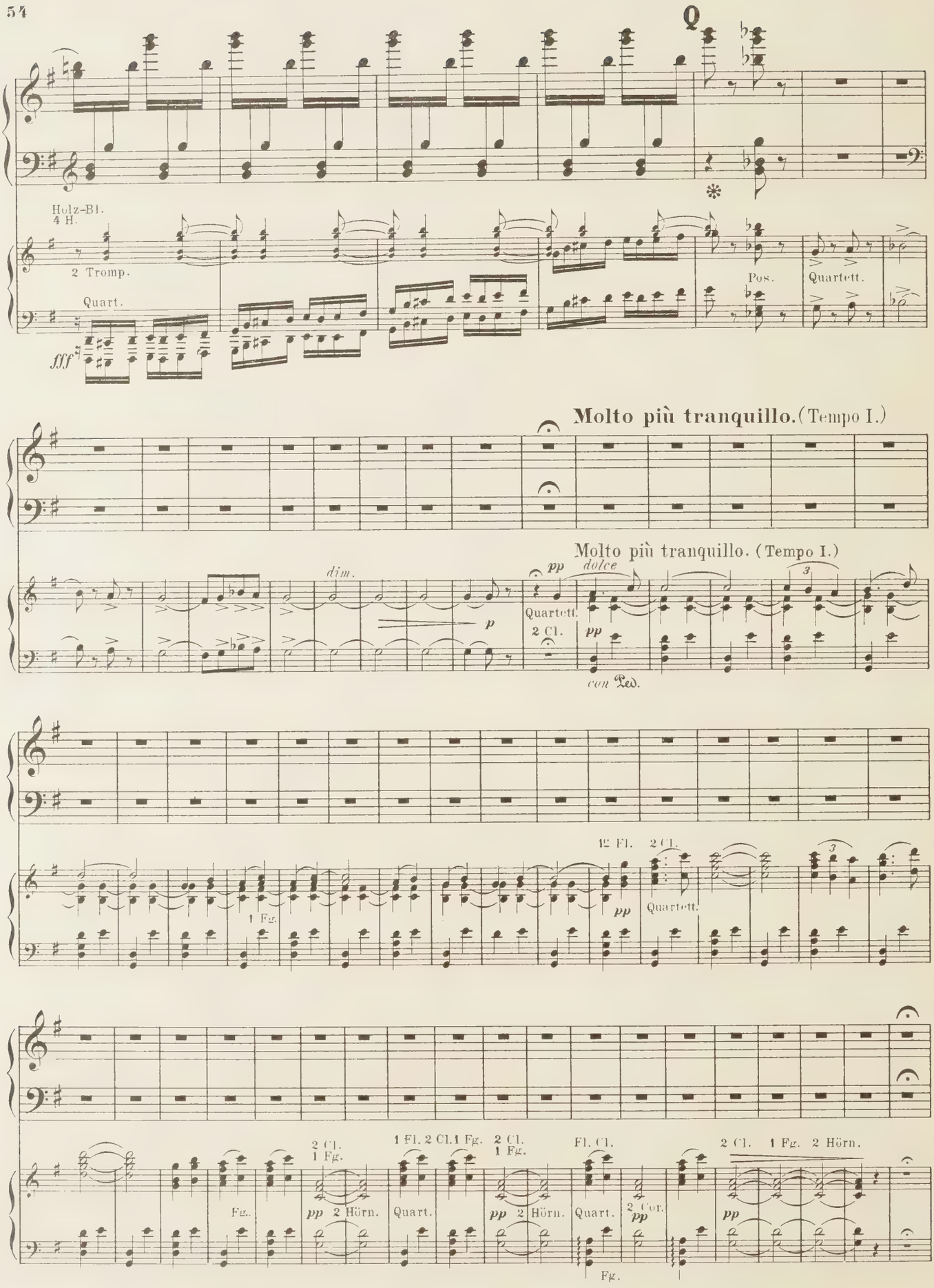

3e Fl.
Cl.
1e u. 2e Viol
Bratsch.
ff
Volles Orch.

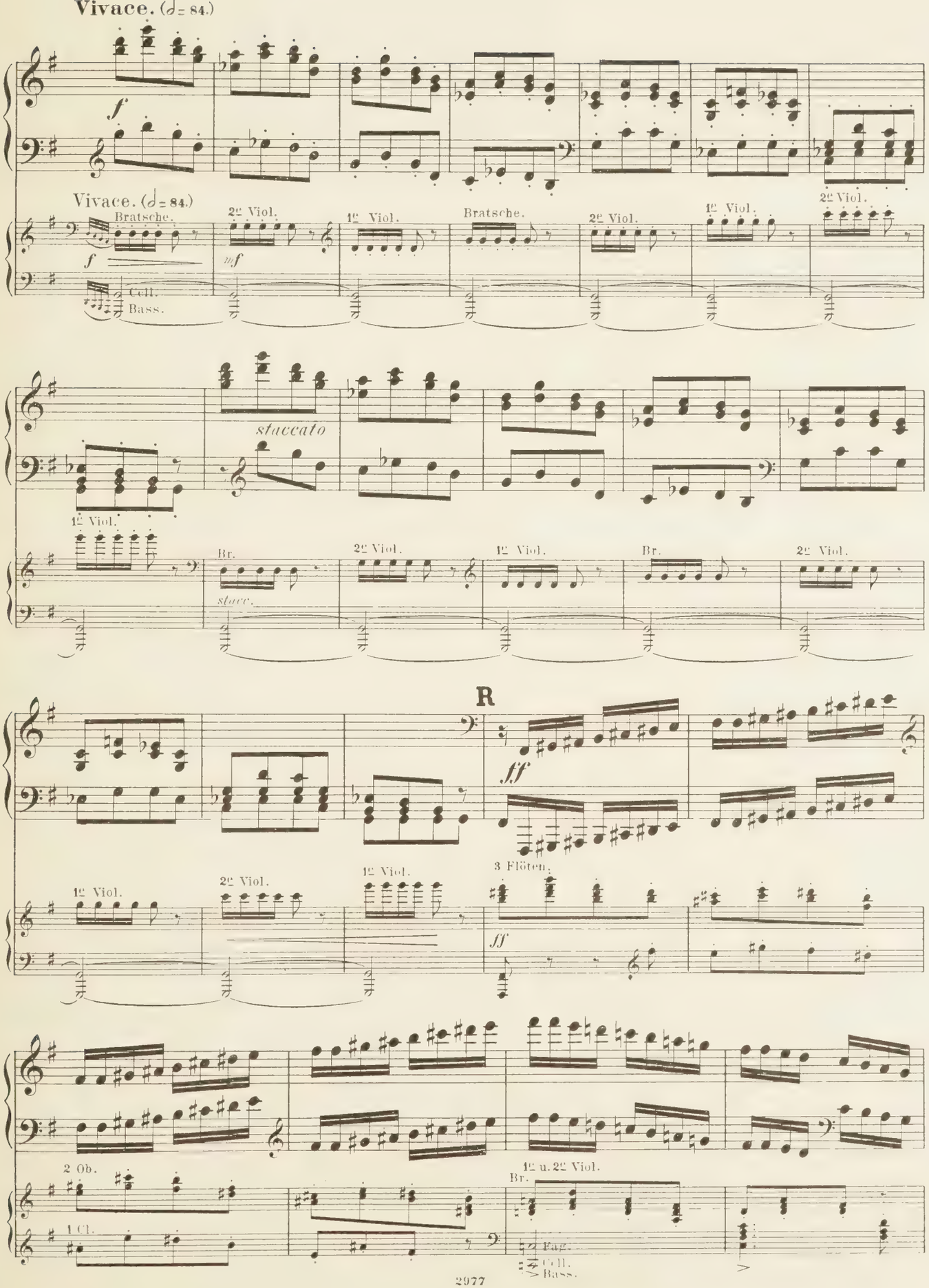

P
stringendo cresc. quanto possibile
3e Fl. Cl.
1e u. 2e Viol.
Bratsche.
ff
Volles Orch.

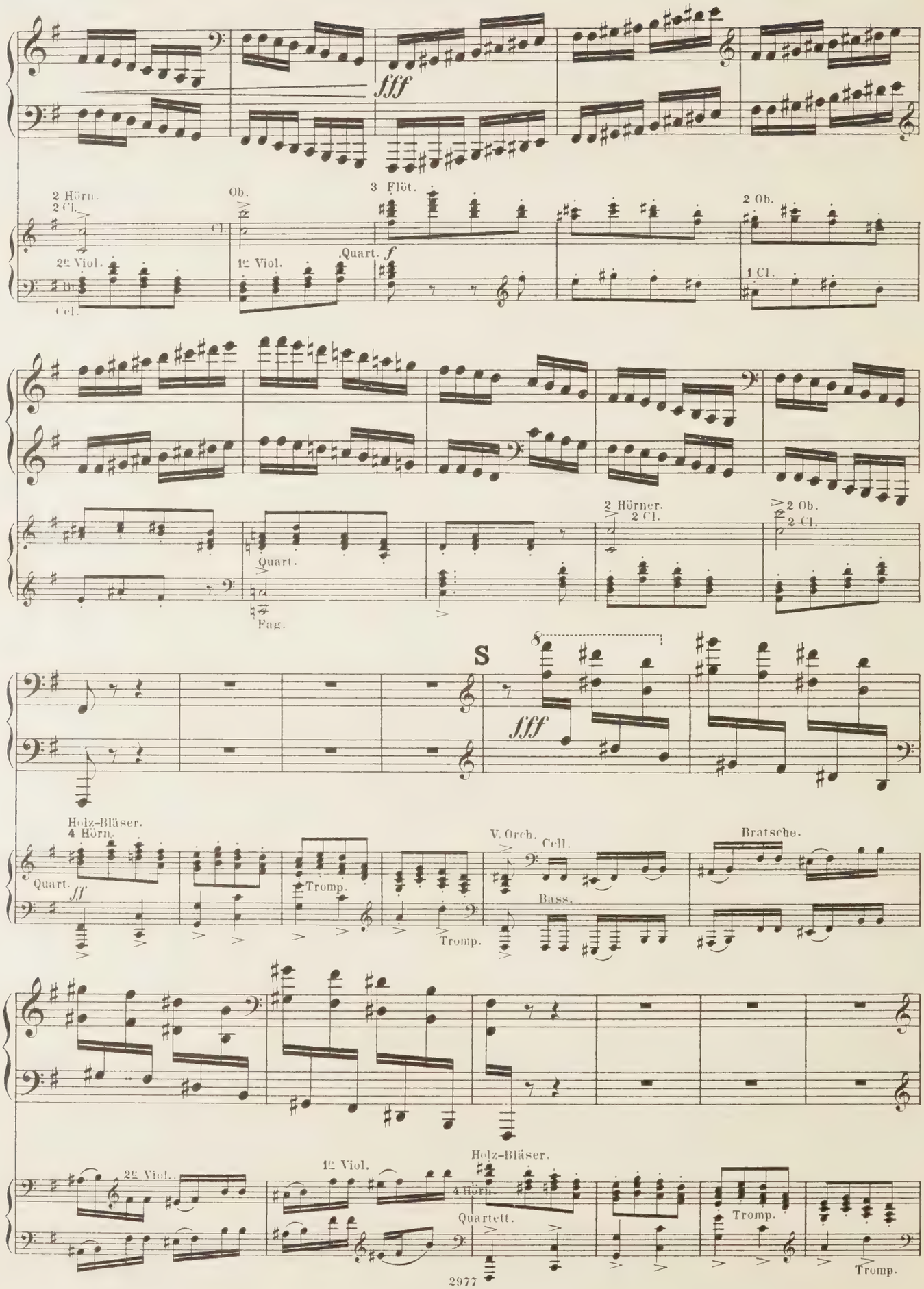


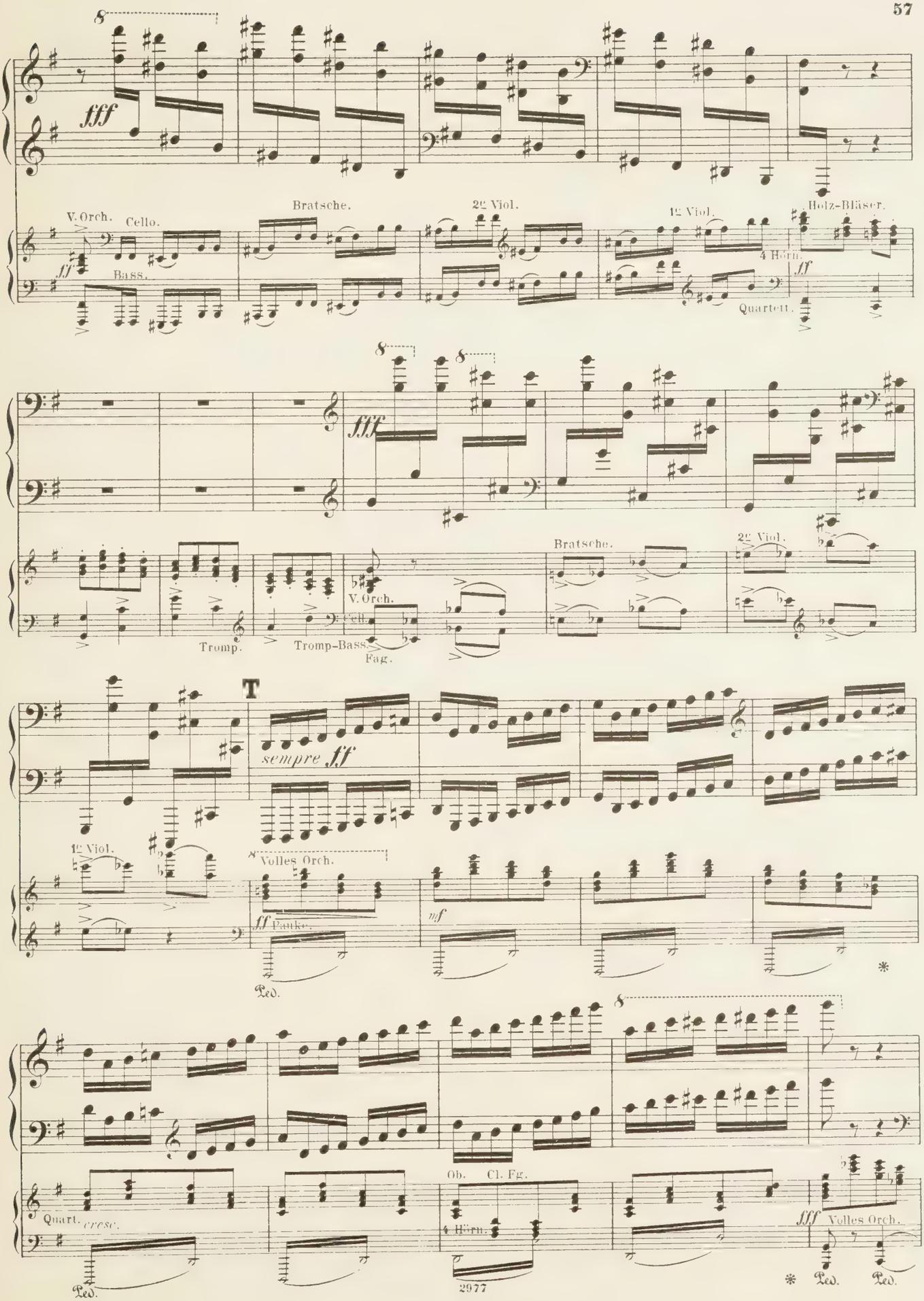

Vivacissimo. (♩= 96.)
fff
Ped.
Vivacissimo. (♩= 96.)
Holz-Bläser.
4 Hörn.
fff
Quartett.
2 Tromp.
Pos.

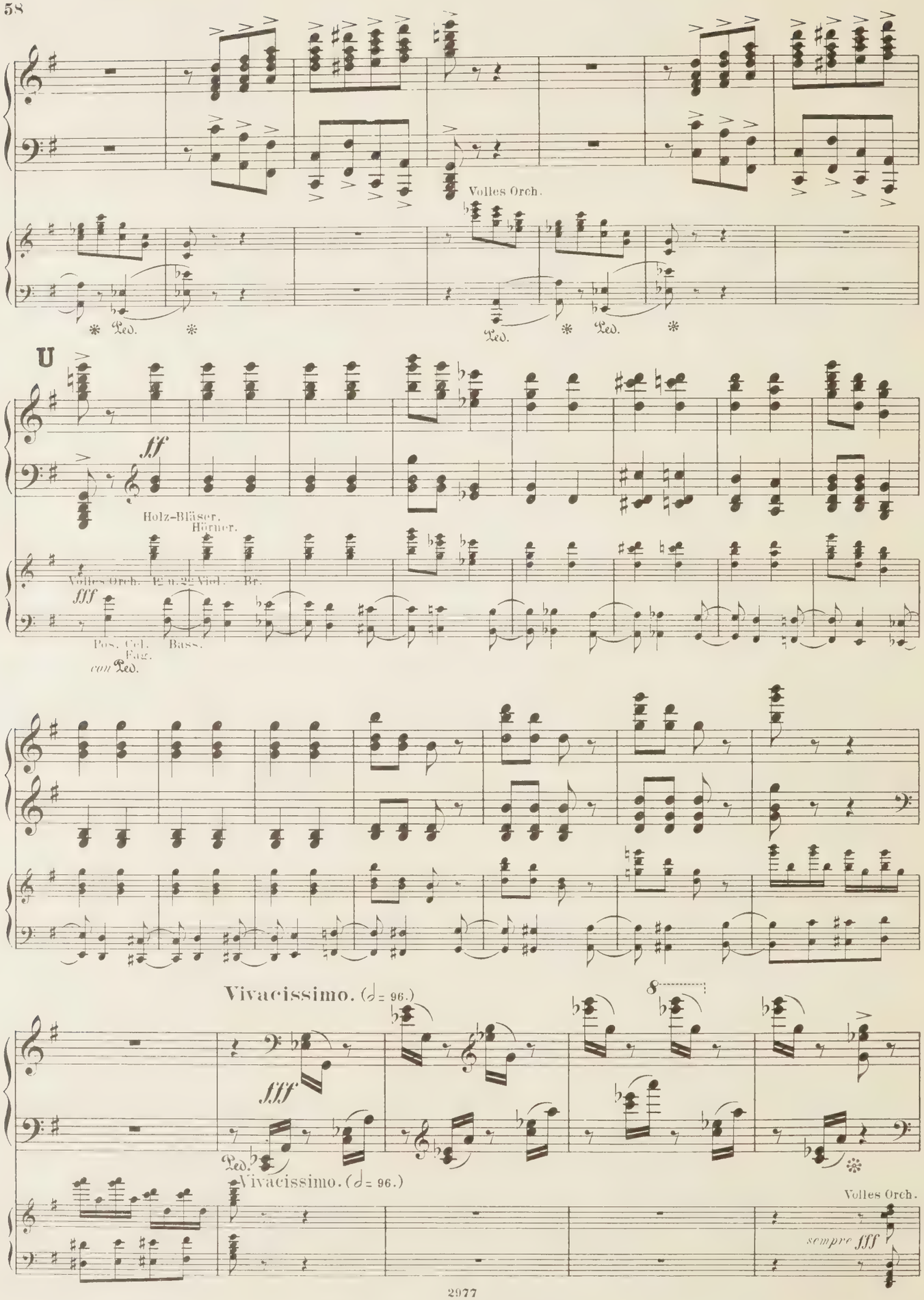

Ped.
fff
Holz-Bläser.
4 Hörn.
2 Tromp.
Quartett. fff
Pos.
Holz-Bl.
4 H.
2 Tr.
Quart.
ff
2 Tromp.
H. B.

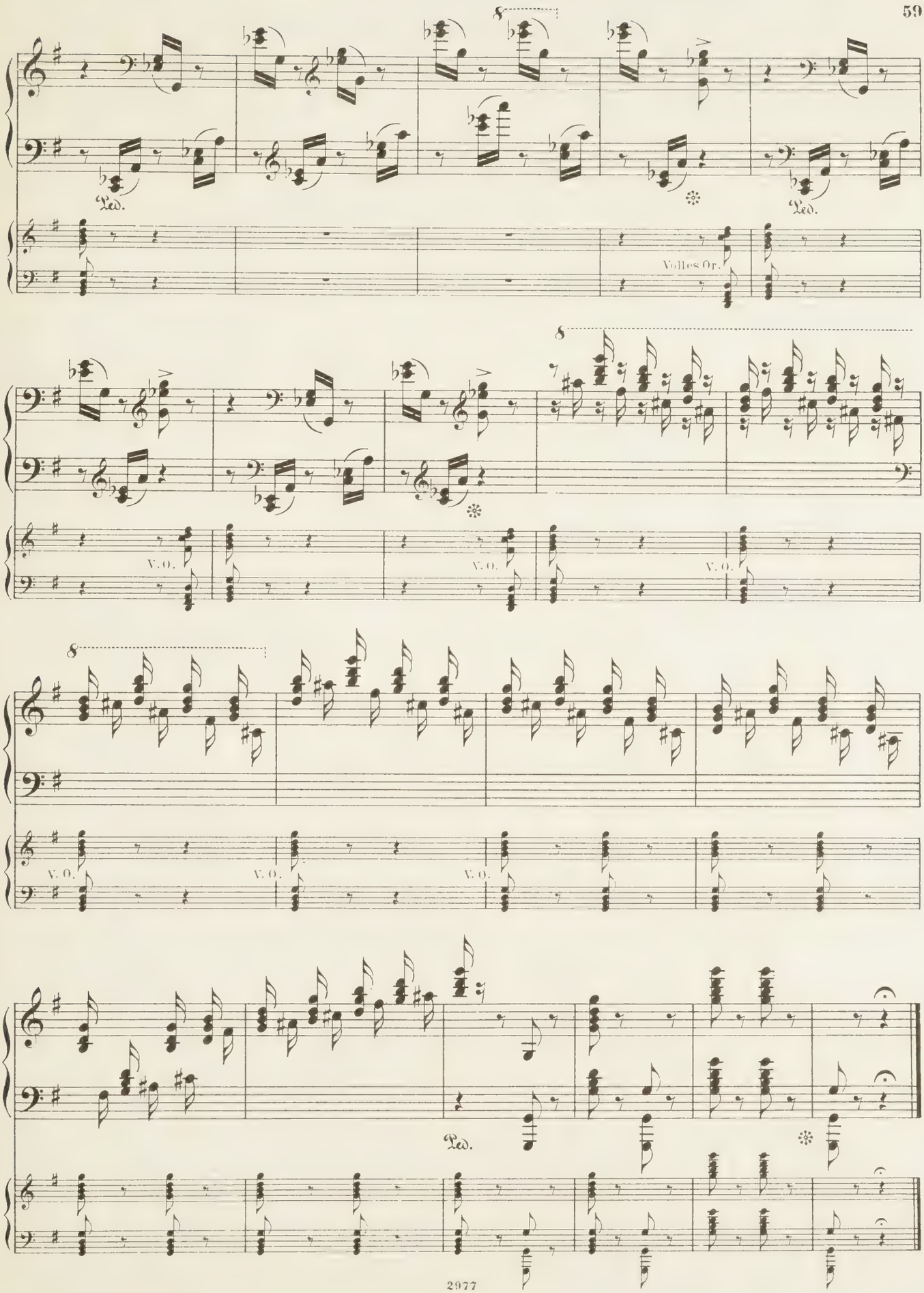

Holz-Bl.
4 H.
2 Tromp.
Quart.
fff
Pos.
Quartett.
Molto più tranquillo. (Tempo I.)
dim.
p
pp
dolce
Quartett.
2 Cl.
con Ped.
Molto più tranquillo. (Tempo I.)
12 Fl.
2 Cl.
1 Fg.
pp
Quartett.
2 Cl.
1 Fg.
pp
2 Hörn.
Fg.
1 Fl. 2 Cl. 1 Fg.
Quart.
2 Cl.
1 Fg.
pp
2 Hörn.
Fl. Cl.
Quart.
2 Cor.
pp
Fg.
2 Cl. 1 Fg. 2 Hörn.
pp


Vivace. (♩= 84.)
f
Vivace. (♩= 84.)
Bratsche.
2e Viol.
1e Viol.
Bratsche.
2e Viol.
1e Viol.
2e Viol.
f
mf
Cell.
Bass.
staccato
1e Viol.
Br.
2e Viol.
1e Viol.
Br.
2e Viol.
stacc.
R
fff
1e Viol.
2e Viol.
1e Viol.
3 Flöten.
ff
2 Ob.
1 Cl.
Br.
1e u. 2e Viol.
Fag.
Cell.
Bass.


fff
2 Hörn.
2 Cl.
Ob.
3 Flöt.
2 Ob.
2e Viol.
Vcl.
Cel.
1e Viol.
Quart.
f
1 Cl.
2 Hörner.
2 Cl.
2 Ob.
2 Cl.
Quart.
Fag.
S
8
fff
Holz-Bläser.
4 Hörn.
Quart.
ff
Tromp.
Tromp.
V. Orch.
Cell.
Bass.
Bratsche.
2e Viol.
1e Viol.
Holz-Bläser.
4 Hörn.
Quartett.
Tromp.
Tromp.


fff
V. Orch.
Cello.
Bass.
Bratsche.
2e Viol.
1e Viol.
Holz-Bläser.
4 Hörn.
Quartett.
Tromp.
Tromp-Bass.
Fag.
T
sempre ff
1e Viol.
Volles Orch.
ff Pauke.
mf
Quart.
cresc.
Ob. Cl. Fg.
4 Hörn.
Volles Orch.
Ped.


Volles Orch.
Ped.
Ped.
Ped.
U
ff
Holz-Bläser.
Hörner.
Volles Orch. Fl. u. 2te Viol. - Br.
fff
Pos. Cel. Fag.
Bass.
con Ped.
Vivacissimo. (♪ = 96.)
fff
Ped.
Vivacissimo. (♪ = 96.)
Volles Orch.
sempre fff


8
Ped.
Voll. Or.
8
V. O.
V. O.
V. O.
8
V. O.
V. O.
V. O.
Ped.

P. Tschaikowsky

Clavierwerke.

Einzige autorisirte, vom Componisten revidirte Ausgabe.

Auszug aus dem illustrirten Verzeichniss mit Biographie.

Clavier und Orchester.

	M.
Op. 23. Concert No. 1 (*B moll*) (Bülow gewidmet). Solostimme	12,—
Partitur netto	18,—
Orchesterstimmen netto	15,—
Op. 44. Concert No. 2 (*G dur*). Neue Ausgabe, revidirt und nach den Angaben des Componisten gekürzt von A. Siloti. Solostimme	15,—
Partitur netto	21,—
Orchesterstimmen netto	25,50
Op. 56. Fantaisie de Concert. Neue Ausgabe mit Appendix. Solostimme	9,—
Partitur netto	21,—
Orchesterstimmen netto	30,—
Op 75. Concert No. 3 (*Es dur*). Solostimme	9,—
Partitur netto	15,—
Orchesterstimmen netto	18,—

Clavier-Trio.

Op. 50. Trio für Pianoforte, Violine und Violoncell. (Dem Andenken eines grossen Künstlers.) I. Pezzo elegiaco. IIa. Tema con variazioni. b. Variazione finale e coda	18,—

Clavier und Harmonium.

Op. 2 No. 3. Chant sans paroles	1,80
Op. 19 No. 4. Nocturne (Sokol)	1,50
Arie des Lenski aus der Oper „Eugen Onegin“ (Sokol)	2,—
Op. 37a No. 6. Barcarole (Sokol)	2,—
Op. 37a No. 10. Chant d'automne (Sokol)	1,50
Op. 40 No. 12. Rêverie interrompue (Sokol)	1,80
Op. 43 No. 3. Intermezzo aus der 1. Orchestersuite (Reinhard)	2,—
Op. 48 No. 3. Elegie. Larghetto aus der Serenade (L'Hiver)	2,40
Chor aus der Oper „Pique-Dame“ (Sokol)	2,—
Hymne aus der Oper „Die Jungfrau von Orleans“ (Sokol)	2,—

2 Claviere zu 8 Händen.

Op. 2 No 3. Chant sans paroles	2,—
Aus „Eugen Onegin“, Op. 24.	
Polonaise (Schaefer)	6,—
Walzer (Langer)	6,—
Op. 31. Slavischer Marsch (Langer)	6,—
Op. 36. 4. Symphonie (*F moll*) (Langer)	20,—
Op. 45. Capriccio italien (Langer)	10,—
Op. 48. Serenade (Langer)	15,—
— No. 2. Walzer (Schaefer)	4,—
Op. 49. „1812“. Ouverture (Langer)	8,—
Op. 64. 5. Symphonie (*E moll*) (Langer)	25,—
Op. 66 No. 6. Walzer aus dem Ballet „Dornröschen“ (Langer)	5,—

2 Claviere zu 4 Händen.

☞ Die mit * bezeichneten Werke sind in Partitur gedruckt; die Preise verstehen sich für die beiden zur Ausführung erforderlichen Exemplare.

*Op. 23. Concert No. 1 (*B moll*). Neue Ausgabe vom Componisten	24,—
Op. 24. Eugen Onegin. Lyrische Scenen.	
Daraus:	
*Paraphrase de Concert de P. Pabst (Jaroszewski)	12,—
Phantasie (Schaefer)	4,50
Polonaise (Laub)	3,50
Walzer (Schaefer)	4,—
Divertimento aus der 1. Suite Op. 43 (Schaefer)	3,—
*Op. 44. 2. Concert (*G dur*). Neue Ausgabe von A. Siloti	30,—
*Op. 45. Grand Duo d'après le „Capriccio italien“ (Langer)	15,—
Op. 48 No. 2. Walzer aus der „Serenade“ (Platonow)	2,40
Op. 50. Trio (*A moll*). (2. Pianoforte von Zapolsky)	24,—
— Pianoforte II allein	9,—
*Op. 56. Fantaisie de Concert (*G.*). Nouvelle Edition avec Appendice	18,—
Op. 66 No. 6. Walzer aus dem Ballet „Dornröschen“ (Schaefer)	2,40
Aus der Oper „Pique-Dame“, Op. 68.	
Phantasie (Schaefer)	3,60
Schäferspiel (Schaefer)	4,—
*Op. 75. Concerto No. 3 (*Es dur*)	18,—
Hopak, Kosakentanz aus der Oper „Mazeppa“ (Schaefer)	3,—

Clavier zu 4 Händen.

	M.
Op. 18. La Tempête. Fantaisie d'après le drame de Shakespeare (Langer)	6,—
Op. 19. 6 Morceaux pour Piano (Laub).	
No. 1. Rêverie du soir	1,20
No. 2. Scherzo humoristique	2,—
No. 3. Feuillet d'album	1,—
No. 4. Nocturne	1,20
No. 5. Capriccioso	1,50
No. 6. Thème et Variations	4,—
Op. 24. Eugen Onegin. Lyrische Scenen. Clavierauszug (Hubert)	24.—
Daraus einzeln:	
Polonaise — Walzer je	3,—
Potpourri	5,—
Op. 31. Slavischer Marsch (Batalina)	4,—
Op. 34. Valse Scherzo (Laub)	4,50
Op. 36. 4. Symphonie (*F moll*)	15,—
Op. 39. Kinder-Album. 24 leichte Clavierstücke (Laub). Heft I—IV je	2,50
Inhalt wie Original zu 2 Händen.	
Op. 42. Souvenir d'un Lieu cher (Laub).	
No. 1. Méditation	2,50
No. 2. Scherzo	2,50
No. 3. Mélodie	1,20
Op. 43. Suite No. 1. Arrangement vom Componisten	12,—
Daraus einzeln:	
No. 4. Marche miniature	1,50
Op. 43 No. 4a. Marche miniature (Siloti)	1,50
Op. 45. Capriccio italien. Arrangement vom Componisten	6,—
Op. 48. Serenade. Arr. vom Componisten	10,—
Daraus einzeln:	
No. 2. Walzer	1,80
No. 3. Elegie	1,80
Op. 49. „1812“. Ouverture	6,—
Op. 50. Trio (Langer)	15,—
Op. 61. Mozartiana. Suite No. 4 (*G*). 4 Stücke von W. A. Mozart, für Orchester übertragen (Langer)	4,50
Op. 64. 5. Symphonie (*E moll*) (Taneeff)	15,—
Op. 66. Dornröschen. Ballet. Clavierauszug (Rachmaninoff) netto	36,—
— No. 6. Walzer (Siloti)	2,50
— Potpourri (Langer)	4,50
Op. 66a. Suite aus dem Ballet „Dornröschen“ (La Belle au Bois dormant) (Rachmaninoff)	7,—
Op. 67. Hamlet. Phantasie-Ouverture (Paschulski)	5,—
Op. 67b. Hamlet, von W. Shakespeare. Ouverture, Melodramen, Märsche und Entr'actes (Langer)	13.50
Op. 68. Pique-Dame, Oper. Clavierauszug (Langer) netto	30,—
Daraus einzeln:	
Vorspiel 1,20. Schäferspiel	3,—
Potpourri (Langer)	4,50
Potpourri aus der Oper „Jolanthe“, Op. 69 (Langer)	5,—
Op. 70. Souvenir de Florence. Sextuor (Paschulski)	15,—
Op. 71. Der Nussknacker. Ballet. Clavierauszug (Arensky) netto	30,—
Daraus einzeln:	
Ouverture	2,—
No. 2. Marsch	1,80
No. 3. Galopp	1,80
No. 5. Grossvatertanz	2,40
No. 9. Schneeflocken-Walzer	4,50
No. 12. Divertissement:	
a) Chocolade	1,—
b) Kaffee (Arabischer Tanz)	1,20
c) Thee (Chinesischer Tanz)	1,—
d) Trepak (Russischer Tanz)	1,—
e) Tanz der Mirlitons	1,20
f) Polichinels	1,80
No. 13. Blumen-Walzer	3,—
No. 15. Walzer und Apotheose	3,—
Potpourri (Langer)	5,—
Op. 71a. Suite, tirée de la partition du ballet «Casse-Noisette» (Der Nussknacker) (Langer)	10,—
Elegie (No. 2, *G dur*) (Langer)	1,80
Festmarsch (Langer)	3,—
Marche militaire (Langer)	1,50
Marche solennelle (Langer)	2,50
Hopak, Kosakentanz aus der Oper „Mazeppa“ (Langer)	2,50

Clavier zu 2 Händen.

Op. 2. Souvenir de Hapsal. 3 Morceaux. Complet	2,50
Séparément:	
No. 1. Ruines d'un château	—,80
No. 2. Scherzo	1,30
No. 3. Chant sans paroles	—,80
Op. 5. Romanze	1,—
Op. 6. No. 6. „Nur wer die Sehnsucht kennt“, (Wilm)	—,80

Clavier zu 2 Händen.

	M.
Op. 9. 3 Morceaux. Complet	2,50
Séparément:	
No. 1. Rêverie	1,—
No. 2. Polka de Salon	1,—
No. 3. Mazurka de Salon	1,—
Op. 10. 2 Morceaux. Complet	1,50
Séparément:	
No. 1. Nocturne (*F dur*)	—,80
No. 2. Humoresque	—,80
Op. 19. 6 Morceaux. Complet	5,—
Séparément:	
No. 1. Rêverie du soir	—,80
No. 2. Scherzo humoristique	1,20
No. 3. Feuillet d'album	—,60
No. 4. Nocturne	—,80
No. 5. Capriccioso	1,—
No. 6. Thème et Variations	2,—
Op. 24. Eugen Onegin. Lyrische Scenen. Clavierauszug (Hubert) netto	9,—
Einleitung	—,60
Mazurka (Herzberg)	1,25
Paraphrase de Concert (Pabst Op. 81). Edition de Concert	5.—
Edition de Salon (simplifiée)	3,50
Polonaise (Fr. Liszt)	3,—
Walzer (Th. Kirchner)	2,—
Potpourri	3,—
Op. 26. Sérénade mélancolique (Schaefer)	1,50
Op. 31. Slavischer Marsch (Arrangement vom Componisten)	3,—
Op. 37. Sonate (*G*)	8,—
Op. 37a. Die Jahreszeiten. Compl. netto	3,—
Einzeln:	
No. 1. Januar. Am Kamin	—,80
No. 2. Februar. Carneval	1,—
No. 3. März. Lied der Lerche	—,60
No. 4. April. Schneeglöckchen	—,80
No. 5. Mai. Helle Nächte	—,80
No. 6. Juni. Barcarole	1,—
No. 7. Juli. Lied des Schnitters	—,80
No. 8. August. Die Ernte	1,—
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Op. 40. 12 Morceaux. Complet	6,—
Séparément:	
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No. 2. Chanson triste	—,60
No. 3. Marche funèbre	1,—
No. 4. Mazurka	1,—
No. 5. Mazurka	1,—
No. 6. Chant sans paroles	—,80
No. 7. Au village	1,—
No. 8. Valse	1,—
No. 9. Valse	1,—
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No. 11. Scherzo	1,—
No. 12. Rêverie interrompue	—,80
Op. 42. Souvenir d'un lieu cher (Laub).	
No. 1. Méditation	2,—
No. 2. Scherzo	1,80
No. 3. Mélodie	1,20
Op. 43 No. 4a. Marche miniature aus der Suite (Siloti)	1,—
Op. 45. Capriccio italien (Pachulski)	5,—
Op. 48. Serenade für Streichorchester.	
Daraus:	
No. 2. Walzer (Th. Kirchner)	2,—
No. 3. Elegie (Th. Kirchner)	1,50
Op. 49. „1812“. Ouverture	4,—
Op. 51. 6 Morceaux. Complet	6,—
Séparément:	
No. 1. Valse de Salon	1,80
No. 2. Polka peu dansante	1,20

Clavier zu 2 Händen.

	M.
Op. 51. 6 Morceaux. Complet	6,—
Séparément:	
No. 3. Menuetto scherzoso	1,20
No. 4. Natha-Valse	1,20
No. 5. Romance	1,20
No. 6. Valse sentimentale	1,20
Op. 64. 5. Symphonie (*E moll*)	10,—
Op. 63. Dornröschen. Ballet. Clavierauszug (Siloti) netto	12,—
Stücke aus dem Ballet (Th. Kirchner).	
No. 1. Walzer	1,80
No. 2. Die Gaben der Feen	1,80
No. 3. Tanz der Fee Lila	1,—
No. 4. Die Bootfahrt zum Schloss. Panorama	1,—
No. 5. Der gestiefelte Kater und das weisse Kätzchen	—,80
No. 6. Aschenbrödel und der Ritter	1,—
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No. 8. Mazurka	1,80
No. 9. Die Verwandlung des Rosengartens	1 50
Paraphrase de Concert (Pabst)	3,—
Potpourri	2,50
Op. 66a. Suite aus dem Ballet „Dornröschen“ (La Belle au Bois dormant) (A. Siloti)	4,—
— — Dieselbe erleichtert (E. Langer)	3,—
Op. 67. Hamlet. Phantasie-Ouverture (Langer)	4,—
Op. 67b. Hamlet, von W. Shakespeare. Ouverture, Melodramen, Märsche und Entr'actes (Langer)	7,50
Op. 68. Pique-Dame. Oper. Clavierauszug (Langer) netto	10,—
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Potpourri (Langer)	3,—
Op. 69. Jolanthe. Oper. Clavierauszug (Langer) netto	9,—
Potpourri (Langer)	3,—
Op. 71. Der Nussknacker. Ballet. Clavierauszug (S. Taneeff) netto	15,—
Daraus einzeln:	
Ouverture	1,50
No. 2. Marsch	1,20
No. 3. Galopp	1,—
No. 5. Grossvatertanz	1,50
No. 9. Schneeflockenwalzer	2,50
No. 12. Divertissement:	
a) Chocolade	—,80
b) Kaffee (Arabischer Tanz)	1,—
c) Thee (Chinesischer Tanz)	—,60
d) Trepak (Russischer Tanz)	—,80
e) Tanz der Mirlitons	1,—
f) Polichinels	1,20
No. 13. Blumenwalzer	1,50
No. 14. Tanz der Fee Drage	1,50
Clavierauszug (erleichtert) vom Componisten netto	12,—
Daraus einzeln:	
Ouverture	1,80
Potpourri (Langer)	4,—
Op. 71a. Suite, tirée de la partition du ballet «CasseNoisette»(Nussknacker), arrangée par l'auteur	6,—
Elegie (No. 2, *G dur*) (Th. Kirchner)	1,20
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Appendice

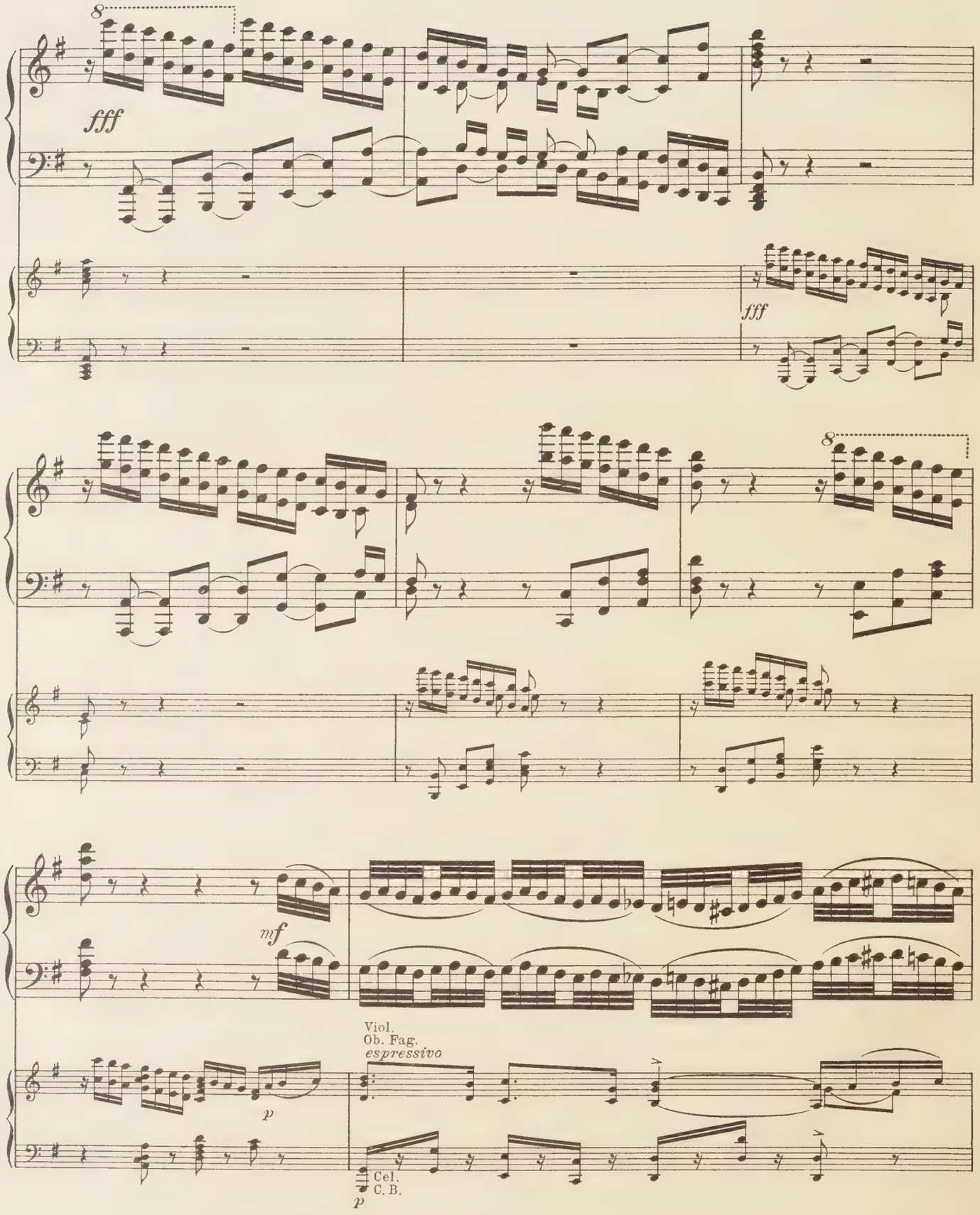
BEILAGE.

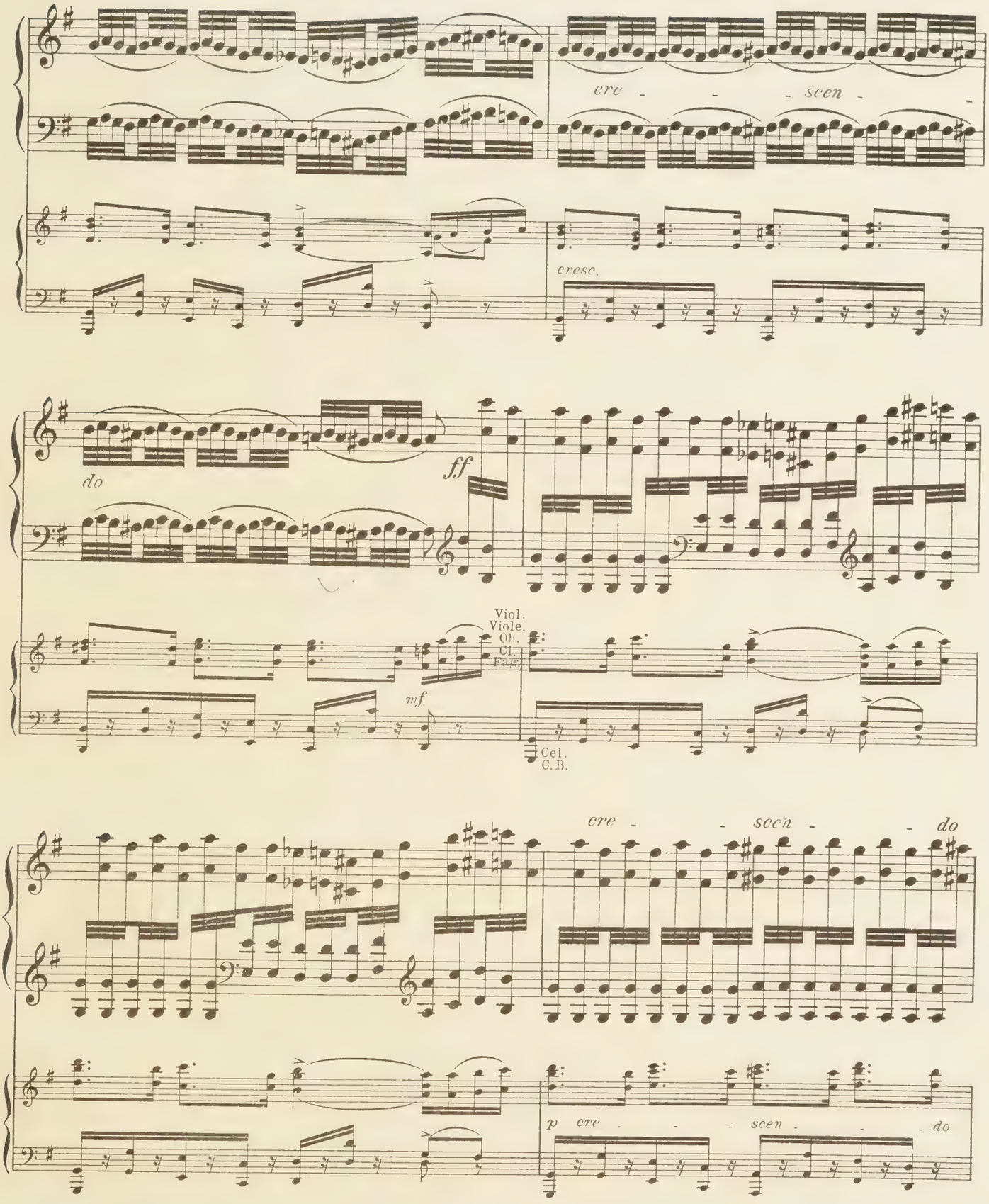
BEMERKUNG. Will man sich mit dem ersten Satz allein begnügen, so ist nach dem ersten Takt der letzten Zeile, Seite 28, sogleich diese Beilage zu spielen.

APPENDICE.

AVIS. Si l'on trouvait suffisant de ne jouer a un concert que la première partie de cette Fantaisie, il serait nécéssaire de terminer le morceau par cet appendice, que l'on exécutera de suite après la première mesure de la dernière ligne, page 28.

Appendice.

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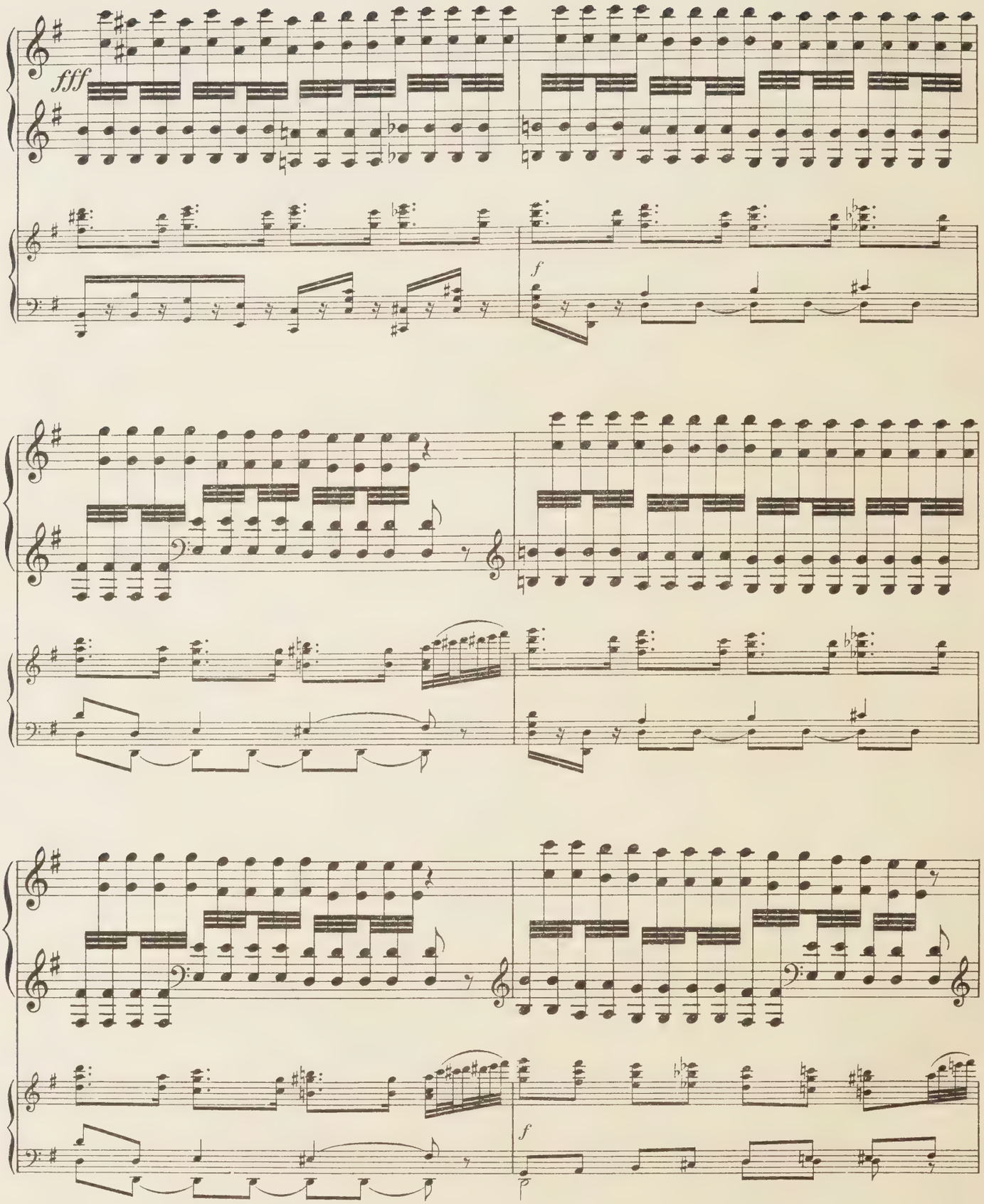
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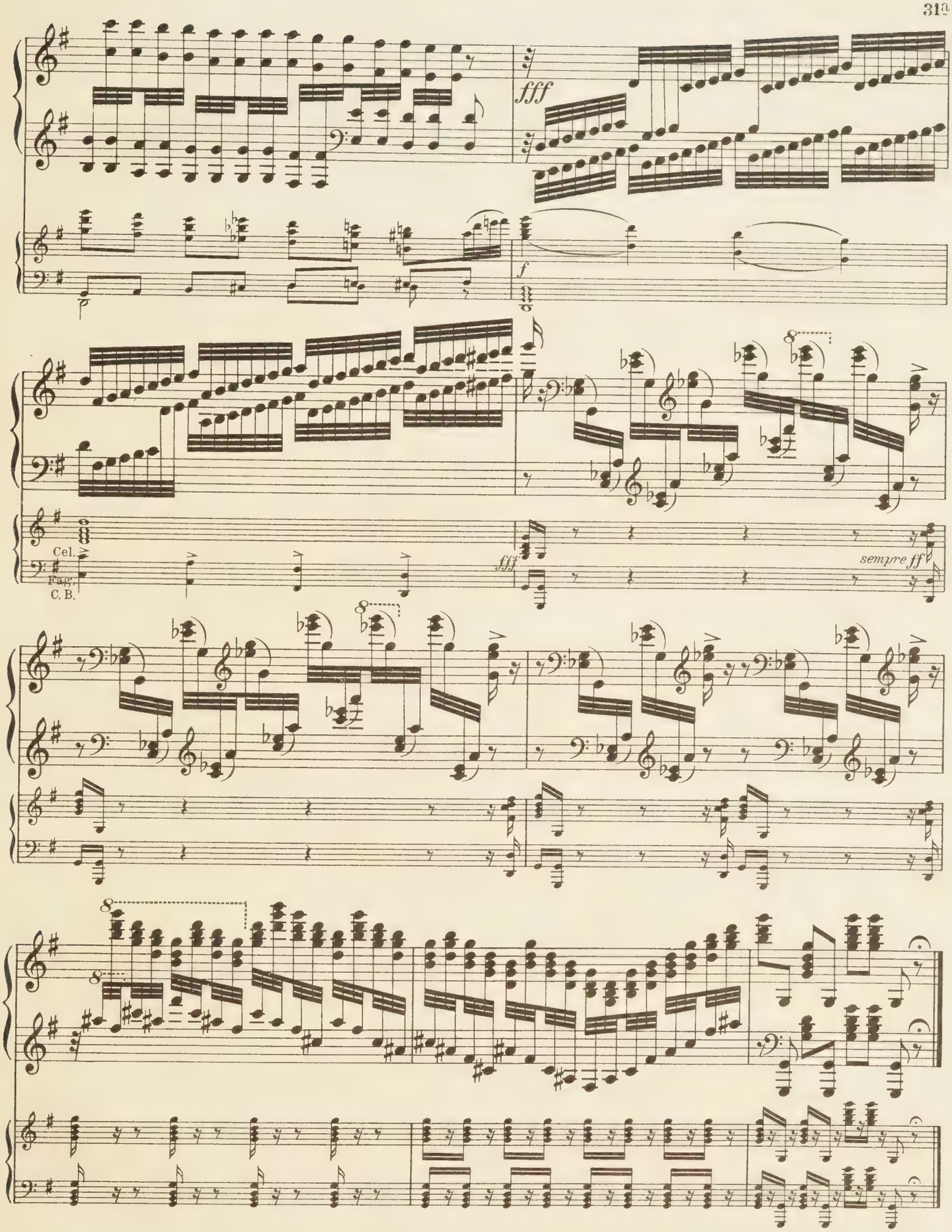
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